PART II

RARE HISTORICAL CHINA

AND OTHER AMERICANA

COLLECTED BY THE LATE

EDWIN BABCOCK HOLDEN

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

PART II

CATALOGUE

OF

RARE HISTORICAL CHINA

AND OTHER AMERICANA

COLLECTED BY THE LATE

EDWIN BABCOCK HOLDEN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF EXECUTRIX

ON FRIDAY AFTERNOON AND EVENING, MAY 6TH
AT 2.30 AND 8 O'CLOCK

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK - 1910

Press of The Lent & Graff Company
137-139 East 25th St., New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

AFTERNOON SALE

FRIDAY, MAY 6, 1910

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

1 PLATE

Staffordshire: early Nineteenth Century (about 1825). Printed in dark blue. Border, canal boats and lock. After drawing by Samuel Maverick. Centre, "The De Witt Clinton Eulogy." Generally known as the "Erie Canal Inscription" Plate.

Halsey, p. 142, No. 59. *Barber*, No. 255.

Diameter, 10 inches.

2 PLATE

Staffordshire: early Nineteenth Century. Printed in dark blue. Floral border. Centre, "The Hop Pickers." Rural English subjects.

Diameter, 9¾ inches.

3 PLATE

Staffordshire: early Eighteenth Century. Shaped border, with relief design. Variegated and mottled glaze, in brown, yellow, green, and dark gray.

Diameter, 9 inches. *Maker, Thomas Whieldon.*

4 PLATE

Staffordshire: middle Eighteenth Century. Shaped border, with diaper pattern in relief. Variegated and mottled glaze, in gray, green, and brown.

Diameter, 9 inches.

5 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, sea shells. (Barber's No. I, Type b.) Centre, "The Engagement Between the 'Constitution' and the 'Guerrière.' "

Enoch Wood & Sons. Mark, "Wood."
Halsey, p. 76, No. 56. *Barber*, No. 5.

Diameter, 10½ inches.

6 Plate

Staffordshire; early Nineteenth Century. Printed in blue. Border, floral design. Centre, "New York, from Brooklyn Heights." From a design by W. G. Wall.

Andrew Stevenson. Mark, "A. Stevenson," p. blue.
Halsey, p. 162, No. 122. *Barber*, No. 52.

Diameter, 10 inches.

7 Plate

Liverpool cream ware; late Eighteenth Century. Printed and colored decoration. Border, floral sprays. Centre, American sailing ship, brig-rigged.

Diameter, 10 inches.

8 Plate

Liverpool cream ware; late Eighteenth Century. Printed and colored decoration. Border, brown line. Centre, English sailing ship, brig-rigged.

Diameter, 10 inches.

9 Plate

Staffordshire; early Nineteenth Century (about 1825). Printed in dark blue. Border, floral design. Centre, "Landing of Gen. Lafayette, Castle Garden, 1824." From sketch by Samuel Maverick.

Makers, W. J. & R. Clews. Mark, "Clews," imp.
Halsey, p. 120, No. 154. *Barber*, No. 59.

Diameter, 10¼ inches.

10 Plate

Similar to the preceding.

11 Soup Plate

Similar to the preceding.

12 Plate

Staffordshire; early Nineteenth Century (about 1829). Printed in dark blue. Border of foliage. Centre view, "View of Mitchell & Freeman's China and Glass Ware House, Chatham Street, Boston."

Maker, William Adams.

Halsey, p. 224, No. 24. *Barber*, No. 154.

Diameter, 10 inches.

13 Plate

Staffordshire; early Nineteenth Century. Printed in light blue. Border, floral design. (Barber's No. XIV.) Centre, "View of City Hall, New York."

Made by J. & J. Jackson. Mark, "Jackson."

Halsey, No. 140. *Barber*, No. 183.

Diameter, 10½ inches.

14 Plate

Staffordshire; dated 1840. Printed in light green. Border, star design. Centre, log-cabin. Made to commemorate the "Log Cabin and Hard Cider" campaign of President W. H. Harrison.

Made by John Ridgway. Marks, "John Ridgway," imp. *"Columbia Star, Oct. 28, 1840,"* p. blue.

Diameter, 10¼ inches. *Barber*, No. 287.

15 Soup Plate

Staffordshire; early Nineteenth Century (about 1836). Printed in light blue. Border, phœnix and fire engines. Centre, "Burning of Merchants' Exchange, New York, in 1835." After lithograph by J. H. Bufford.

Marks, "D.," imp. *"Stone Ware."*

Halsey, p. 202. *Barber*, No. 292.

Diameter, 10¼ inches.

16 Plate

Staffordshire; early Nineteenth Century (1836). Printed in dark brown. Border, phœnix and fire engines. Centre, "View of Ruins of Merchants' Exchange, with National Guard Patrolling." After lithograph by J. H. Bufford.

Marks, "*D.*," imp. "*Stone Ware.*"

Halsey, p. 208. *Barber*, No. 293.

Diameter, 9 inches.

17 Plate

Staffordshire; early Nineteenth Century (about 1836). Printed in black. Border, phœnix and fire engines. Centre, "Burning of Merchants' Exchange, New York, as Viewed from Coenties Slip." After lithograph by J. H. Bufford.

Marks, "*D.*," imp. "*Stone Ware.*"

Diameter, 8 inches. *Halsey*, p. 209.

18 Soup Plate

Staffordshire; early Nineteenth Century. Printed in black. Border, medallions of animals and roses. (Barber's No. XIII.) Centre, the "Hunting View" of the "Columbus" series.

Makers, *W. Adams & Sons*. *Mark*, "*W. A. & S.*," imp.

Diameter, 9¼ inches. *Barber*, No. 165g.

19 Soup Plate

Staffordshire; early Nineteenth Century. For description, see No. 18.

20 Bowl

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, flowers, scrolls, and eagles. (Barber's No. VII.) Centre, "View of Upper Ferry Bridge, Over the River Schuylkill."

Maker, *Joseph Stubbs*.

Halsey, p. 252, No. 180. *Barber*, No. 126.

Diameter, 12 inches; height, 4¼ inches.

21 Twelve Plates

Staffordshire; early Nineteenth Century (about 1820). Printed in dark blue. Border, scroll and eagle design, with medallions containing ships and inscriptions. Centre, "Landing of Pilgrim Fathers."

Makers, Enoch Wood & Sons.

Mark, "Enoch Wood & Sons, Burslem," imp.

Halsey, p. 233, No. 184. *Barber*, No. 1.

Diameter, 10¼ inches.

22 Plate

Staffordshire; late Eighteenth Century. Variegated glaze. Shaped border, with gadroon edge. Mottled "tortoise-shell" glaze, in brown, yellow and green.

Diameter, 9 inches. *Maker, Thomas Whieldon.*

23 Soup Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, fruits and flowers. (Barber's No. XXII.) Centre, "View of the Court House, Baltimore."

Maker, unknown.

Halsey, p. 266, No. 7. *Barber*, No. 235.

Diameter, 8½ inches.

24 Plate

Staffordshire; early Nineteenth Century (about 1825). Printed in dark blue. Border, scrolls and roses. Centre, "Columbia College." (This is the third of Stevenson's views of the College.)

Made by A. Stevenson.

Halsey, p. 85, No. 146. *Barber*, No. 45.

Diameter, 7½ inches.

25 Plate

Staffordshire; early Nineteenth Century (about 1825). Printed in dark blue. Border, oak leaves and acorns. (Barber's No. IX.) Centre, "Columbia College, New York."

Maker, Ralph Stevenson.

Halsey, p. 84, No. 145. *Barber*, No. 139.

Diameter, 6½ inches.

26 Plate

Similar to the preceding.
Diameter, 7½ inches.

27 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, rose leaf medallions. (Barber's No. VI.) Centre, "View of Insane Hospital, Boston." From the "Beauties of America" series.

Makers, I. & W. Ridgway.
Mark, "I. & W. Ridgway," p. blue.

Diameter, 7 inches.

28 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, roses and asters. (Barber's No. XXI.) Centre, "View Near Fishkill, New York."

Maker, Enoch Wood, imp.
Halsey, p. 177, No. 79. *Barber,* No. 229.

Diameter, 7¾ inches.

29 Plate

Staffordshire; early Nineteenth Century (about 1832). Printed in blue. Border, floral, with subjects in panels. Centre, "View of the Dumb Asylum, Philadelphia." From an engraving published by Hinton & Simpkin & Marshall, London, in 1831.

Maker, unknown.
Diameter, 8½ inches. *Barber,* No. 298.

30 Plate

Staffordshire; early Nineteenth Century (about 1831). Printed in black. Border, floral design. (Barber's No. XIV.) Centre, "View of the Battery, New York City." After illustration in Hinton's "History of New York."

Makers, Job & John Jackson.
Mark, "Jackson's Warranted."
Halsey, p. 199. *Barber,* No. 181.

Diameter, 8 inches.

31 Plate

Staffordshire: early Nineteenth Century. Printed in dark blue. Border, shell design. (Barber's No. I, Type b.) Centre, "View of the Capitol, Washington."

Makers, Enoch Wood & Sons.
Mark, "Enoch Wood & Sons, Burslem," imp.
Halsey, p. 266, No. 216. *Barber*, No. 13.

Diameter, 7½ inches.

32 Plate

Staffordshire: early Nineteenth Century (about 1825). Printed in dark blue. Border, floral design. Centre, "Landing of Gen. Lafayette, Castle Garden, 1824." From sketch by Samuel Maverick.

Makers, W. J. & R. Clews. Mark, "Clews," imp.
Halsey, p. 120, No. 154. *Barber*, No. 59.

Diameter, 10¼ inches.

33 Plate

Staffordshire; early Nineteenth Century (about 1830). Printed in dark blue. Border, oak leaves and acorns. (Barber's No. IX.) Centre, "View of Broadway, Showing the City Hotel, between Thames and Cedar Streets.

Makers, Ralph Stevenson & Williams. Mark, "R. S. W."
Halsey, p. 73, No. 143. *Barber*, No. 142.

Diameter, 8¾ inches.

34 Plate

Staffordshire: early Nineteenth Century. Printed in dark blue. Border, festoons containing the names of fifteen States, with five-pointed stars interspersed. (Barber's No. IV, Type a.) Centre, "View of University Building, six wings: Sheep on Lawn." This is one of the well-known "States" series.

Makers, J. & R. Clews. Mark, "Clews," imp.
Halsey, No. 198. *Barber*, No. 56d.

Diameter, 8¾ inches.

35 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, scroll, floral and fruit design. Centre, "Figure of Peace and Plenty, with Shield of American Eagle."

Makers, J. & R. Clews. Mark, "Clews," imp.
Halsey, No. 166. *Barber*, No. 61.

Diameter, 9 inches.

36 —Plate

Staffordshire; early Nineteenth Century (about 1829). Printed in dark blue. Border, oak leaves and acorns. (Barber's No. IX.) Centre, "View of Park Theatre, New York." From a print in Goodrich's "Picture of New York, 1828." Damaged.

Makers, Ralph Stevenson & Williams.
Mark, "R. S. W.," p. blue.
Halsey, p. 53, No. 155. *Barber*, No. 143.

Diameter, 10 inches.

37 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, festoons, containing the names of fifteen States. (Barber's No. IV, Type a.) Centre, "View of Three-story Building and Observatory: Two Fishermen." Known as "The Fishermen." One of the "States" series.

Makers, I. & R. Clews. Mark, "Clews," imp.
Halsey, No. 195. *Barber*, No. 56a.

Diameter, 8¾ inches.

38 Soup Plate

Staffordshire; early Nineteenth Century. Printed in bright blue. Border, floral panels. Centre, scene from Scott's "Lady of the Lake."

Maker, unknown.

Diameter, 10 inches.

39 Plate

Staffordshire; early Nineteenth Century (about 1828). Printed in brown. Border, lace design. Centre, "View of Erie Canal at Buffalo."

Maker, Ralph Stevenson. Mark, "R. S."
Barber, 152.

40 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, shell design. (Barber's No. I, Type b.) Centre, "View of the City of Albany, State of New York."

Makers, Enoch Wood & Sons.
Mark, "Enoch Wood & Sons, Burslem." imp.
Halsey, p. 68, No. 2. *Barber*, No. 9.

Diameter, 10 inches.

41 Plate

Staffordshire; early Nineteenth Century. Printed in blue. Border, rose leaf medallions. (Barber's No. VI.) Centre, "View of City Hall, New York." One of the "Beauties of America" series.

Makers, I. & W. Ridgway. Mark, "I. & W. Ridgway."
Halsey, p. 50, No. 139, *Barber*, No. 94.

Diameter, 10 inches.

42 Plate

Staffordshire; early Nineteenth Century. Dark blue. Border, sprays of trumpet flowers and marginal stars. (Barber's No. VIII.) Centre, "Arms of the State of New York." One of the series of "Seals of the United States."

Maker, T. Mayer. Mark, "T. Mayer," imp.
Halsey, p. 196, No. 121. *Barber*, No. 133.

Diameter, 10 inches.

43 Plate

Staffordshire; early Nineteenth Century (about 1826). Printed in dark blue. Border, design of shells. (Barber's No. Ib.) Centre, "The Wreck of the Kent, East Indiaman."

The Kent encountered a terrific storm in the Bay of Biscay, in February, 1825. Her passengers were saved by Captain Cook on the Vera Cruz, but she was eventually lost.

Maker, Enoch Wood. Mark, "Wood," imp.

Diameter, 9¼ inches.

44 PLATE

Staffordshire; early Nineteenth Century (about 1825). Printed in dark blue. Border, floral design. Centre, "View of the Entrance of the Erie Canal into the Hudson." From a drawing by J. Bights. The Van Rensselaer Manor House is shown in the distance.

Makers, Enoch Wood & Sons.

Halsey, p. 147, No. 61. *Barber*, No. 254.

Diameter, 10 inches.

45 PLATE

Staffordshire. Printed in dark blue. For description, see No. 36.

46 PLATE

Staffordshire; early Nineteenth Century (about 1822). Printed in dark blue. Border, oak leaves and acorns. (Barber's No. IX.) Centre, "View of Harvard College." After the painting by Alvan Fisher.

Makers, Ralph Stevenson & Williams.

Mark, "R. S. W.," p. blue.

Halsey, p. 227, No. 42. *Barber*, No. 140.

Diameter, 10 inches.

47 PLATE

Staffordshire; early Nineteenth Century (about 1825). Printed in light blue. Border, fruit, flower and blackberry design. Centre, "View of Harvard College."

Makers, R. Stevenson & Williams.

Mark, "R. S. W.," p. blue.

Not noted by either Halsey or Barber.

Diameter, 10¼ inches.

48 Plate

Staffordshire: early Nineteenth Century (about 1825). Printed in dark blue. Border, iris, hollyhock and grapes. (Barber's No. 11.) Centre, "View of La Grange, the Residence of the Marquis de Lafayette," showing the entrance to the Château, and the Marquis, with his daughter and grandchild, in the foreground.

Makers, Enoch Wood & Sons.
Mark, "Wood," imp.
Halsey, p. 134, No. 103. *Barber*, p. 31.

Diameter, 10¼ inches.

49 Soup Plate

Satffordshire: early Nineteenth Century (about 1830). Printed in dark blue. Border, flowers and scrolls. Centre, "The Valentine." One of the series of "Designs After Sir David Wilkie."

Maker, James Clews. Mark, "Clews," imp.
Diameter, 7¾ inches. *Barber*, p. 49.

50 Plate

Staffordshire; early Nineteenth Century (about 1830). Printed in dark blue. Border, flowers and scrolls. Centre, "The Escape of the Mouse." One of the series of "Designs After Sir David Wilkie.

Maker, James Clews. Mark, "Clews," imp.
Diameter, 10 inches. *Barber*, p. 48.

51 Plate

Staffordshire; early Nineteenth Century (about 1830). Printed in dark blue. Border, flowers and scrolls. Centre, "Playing at Draughts." One of the series of "Designs After Sir David Wilkie.

Maker, James Clews. Mark, "Clews," imp.
Diameter, 10 inches. *Barber*, p. 48.

52 Saucer

Staffordshire; early Nineteenth Century. Printed in dark blue. Scalloped edge. Floral border. Centre, "View of

Mount Vernon, the Seat of the Late General Washington." Washington, in full uniform, standing beside his horse in the foreground.

Maker, unknown.

Halsey, No. 117. *Barber*, No. 263.

Diameter, 5¾ inches.

53 Saucer

Staffordshire; early Nineteenth Century. Printed in dark blue. Border of roses and thistles. Centre, "Jefferson (?) with Scroll, Standing by the Tomb of Washington." This is one of several variations on the same idea.

Makers, Enoch Wood & Sons.

Mark, "Wood," imp.

Halsey, p. 316, No. 220. *Barber*, No. 32.

Diameter, 5¾ inches.

54 Soup Plate

Staffordshire; early Nineteenth Century (about 1830). Printed in dark blue. Border, six-scalloped star, birds, and flowers between. Centre, "The Meeting of Don Quixote and Sancho Panza." One of the "Don Quixote" designs.

Maker, James Clews.

Diameter, 9 inches. *Barber*, p. 49.

55 Plate

Staffordshire; early Nineteenth Century (about 1830). Printed in dark blue. Border, flowers and scrolls. Centre, "Christmas Eve." One of the series of "Designs After Sir David Wilkie."

Maker, James Clews. Mark, "Clews," imp.

Diameter, 8¾ inches. *Barber*, p. 48.

56 Saucer

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, floral design. Centre, "Tomb, inscribed 'Franklin,' with Seated Figure Holding Open Book." With

the tomb inscribed "Washington," the same design is the so-called "Lafayette at Washington's Tomb."

Maker, Enoch Wood & Sons.

Mark, "E. Wood & Sons, Burslem," imp.

Halsey, p. 136, No. 80. *Barber,* No. 32.

Diameter, 5¾ inches.

57 SAUCER

Staffordshire; early Nineteenth Century (about 1820). Printed in dark blue. Border, vine leaf and floral design. Centre, "View of the Battery Flagstaff, New York." From a view in Drayton's "Northern and Eastern Tour."

Maker, A. Stevenson.

Halsey, p. 106, No. 128. *Barber,* No. 50.

Diameter, 6¾ inches.

58 PLATE

Staffordshire. Printed in dark blue. For description, see No. 9.

59 PLATE

Staffordshire. Printed in dark blue. Border of flowers, scrolls and eagles. (Barber's No. VII.) Centre, "View of Woodlands, near Philadelphia."

Maker, Joseph Stubbs. Mark, "Stubbs," imp.

Halsey, p. 255, No. 183. *Barber,* No. 125.

Diameter, 6¾ inches.

60 PLATE

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, sea shells. (Barber's No. I. Type b.) Centre, "View of the White House." (This view is wrongly entitled, "The Capitol, Washington.")

Maker, Enoch Wood. Mark, "Wood," imp.

Halsey, p. 266, No. 217. *Barber,* No. 13.

Diameter, 6¾ inches.

61—Plate

Staffordshire; early Nineteenth Century. Printed in red. Border, floral and scrolled panels. Centre, "View of New York, U. S." A wholly imaginary view of New York.

Makers, W. Adams & Son.

Diameter, 6 inches. *Barber*, No. 161.

62 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. (See No. 34 for description.) Centre, "Distant View of Public Buildings Through Vista of Trees; Two Women in Foreground."

Halsey, No. 204. *Barber*, No. 56k.

Diameter, 6¾ inches.

63 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, sea shells. (Barber's No. Ib.) Centre, "View of the Highlands at West Point, N. Y."

Makers, Enoch Wood & Sons.

Mark, "E. Wood & Sons, Burslem."

Halsey, p. 35, No. 90. *Barber*, No. 21.

Diameter, 6¾ inches.

64 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, sea shells. (Barber's No. I, Type b.) Centre, "Commodore MacDonough's Victory." The British "Confiance" and "Linnet" beaten by the American "Saratoga" and "Eagle," 1814.

Makers, Enoch Wood & Sons.

Mark, "E. Wood & Sons, Burslem."

Halsey, p. 193, No. 112. *Barber*, No. 4.

Diameter, 6¾ inches.

65 Two Plates

For description, see No. 21.

Diameters, 6¾ and 7¾ inches.

66 Plate

Staffordshire: early Nineteenth Century (about 1825). Printed in dark blue. Border, iris, hollyhocks, and grapes. (Barber's No. II.) Centre, "East View of La Grange, the Residence of the Marquis de Lafayette." Showing the moat and wall.

Makers, Enoch Wood & Sons.
Mark, "E. Wood & Sons, Burslem," imp.
Halsey, p. 130, No. 104. *Barber,* p. 31.

67 Two Plates

Staffordshire; early Nineteenth Century (about 1825). Printed in dark blue. Border of iris, hollyhocks and grapes. (Barber's No. II.) Centre, "View of the Moulin sur la Marne à Charenton." Erroneously supposed to be on the Lafayette estate.

Maker, Enoch Wood. Mark, "Wood," imp.
Barber, p. 31.

68 Plate

Similar to preceding (No. 67).

69 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, flowers, scrolls and eagles. (Barber's No. VII.) Centre, "View of Nahant Hotel, Near Boston." From a print in Snow's "History of Boston."

Maker, Joseph Stubbs.
Halsey, p. 230, No. 34. *Barber,* No. 114.
Diameter, 9 inches.

70 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, oak leaves and acorns. (Barber's No. IX.) Centre, "View of Nahant Hotel, near Boston." From the same print in Snow's "History of Boston" as No. 69, but with a different foreground.

Maker, Ralph Stevenson.
Halsey, p. 231, No. 33. *Barber,* No. 138.
Diameter, 8½ inches.

71 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, large flowers in four groups of two sorts. (Barber's No. XXI.) Centre, "View of Quebec, with Sailors and Sloop in foreground."

Maker, unknown.

Halsey, No. 186. *Barber*, No. 231.

Diameter, 9 inches.

72 Plate

Staffordshire; early Nineteenth Century. Printed in blue. Border, fruits, flowers, and conventional shells. (Barber's No. XXIII.) Centre, illustration, "Many a Little Makes a Mickle." One of the "Franklin's Morals" series.

Maker, unknown.

Diameter, 9 inches. *Barber*, No. 324.

73 Saucer

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, floral design. Centre, "Tomb, inscribed 'Franklin,' with Seated Figure Holding Open Book."

Makers, Enoch Wood & Sons.

Mark, "E. Wood & Sons, Burslem."

Halsey, p. 136, No. 80. *Barber*, No. 32.

Diameter, 6¾ inches.

74 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, flowers and scrolls. Centre, "Doctor Syntax Taking Possession of His Living." From "The First Tour." One of the series of Syntax designs, after Rowlandson.

Makers, J. & R. Clews. Mark, "Clews," imp.

Diameter, 10¼ inches. *Barber*, p. 46.

75 Plate

Staffordshire; early Nineteenth Century (about 1822). Printed in dark blue. Description same as preceding. Subject, "Doctor Syntax and the Bees." From "The Second Tour."

Diameter, 10¼ inches. *Barber*, p. 47.

76 Plate

Staffordshire; early Nineteenth Century (about 1822). Printed in dark blue. Description same as preceding. Subject, "Dr. Syntax Painting the Portrait of His Landlady." From "The Second Tour."
Diameter, 10¼ inches. *Barber*, p. 47.

77 Plate

Staffordshire; early Nineteenth Century (about 1822). Printed in dark blue. Description same as preceding. Subject, "Dr. Syntax Reading His Tour." From "The First Tour."
Diameter, 8¾ inches. *Barber*, p. 46.

78 Plate

Staffordshire; early Nineteenth Century (about 1822). Printed in dark blue. Description same as preceding. Subject, "Dr. Syntax Star-gazing." From "The Third Tour."
Diameter, 8¾ inches. *Barber*, p. 48.

79 Plate

Staffordshire; early Nineteenth Century (about 1822). Printed in dark blue. Description same as preceding. Subject, "Dr. Syntax Turned Nurse." From "Third Tour."
Diameter, 7¾ inches. *Barber*, p. 47.

80 Plate

Staffordshire. Printed in dark blue. Description same as No. 9.
Diameter, 8¾ inches.

81 Plate

Staffordshire. Printed in dark blue. Same as No. 9.
Diameter, 10 inches.

82 Plate

Staffordshire. Printed in dark blue. Description same as No. 9.
Diameter, 10 inches.

83 Plate

Staffordshire. Printed in dark blue. Description same as No. 9.

Diameter, 10 inches.

84 Plate

Staffordshire; early Nineteenth Century (about 1827). Printed in dark blue. Border, flowers and views in panels. Centre, "Winter View of Pittsfield, Massachusetts." Showing First Congregational Church, Town Hall, and the celebrated Pittsfield Elm.

Makers, J. & R. Clews. Mark, "Clews," imp.
Halsey, p. 235, No. 185. *Barber*, No. 63.

Diameter, 10½ inches.

85 Plate

Staffordshire; very early Nineteenth Century. Printed in dark blue. Border, floral design. Centre, "Cupid Caged."

Maker, Enoch Wood. Mark, "Wood," imp.

Diameter, 9¼ inches.

86 Plate

Staffordshire; early Nineteenth Century (about 1828). Printed in dark blue. Border, sea shells. (Barber's No. I, Type b.) Centre, "View of the Baltimore and Ohio Railroad—The Inclined Plane."

Makers, Enoch Wood & Sons.
Mark, "E. Wood & Sons," imp.
Halsey, p. 283, No. 13. *Barber*, No. 11.

Diameter, 9¼ inches.

87 Plate

Staffordshire; early Nineteenth Century (about 1828). Printed in dark blue. Border, sea shells. (Barber's No. I, Type b.) Centre, "The Baltimore and Ohio Railroad." The Stephenson type of locomotive here shown was never used in this country.

Makers, Enoch Wood & Sons.
Mark, "E. Wood & Sons," imp.
Halsey, p. 262, No. 12. *Barber*, No. 10.

Diameter, 10 inches.

88 Plate

Staffordshire; early Nineteenth Century. Printed in light blue. Border, floral wreaths and groups in panels. Centre, view of the White House, entitled, "President's House, Washington."

Makers, J. & J. Jackson.

Diameter, 10½ inches. *Barber*, No. 191.

89 Plate

Staffordshire; early Nineteenth Century (about 1828). Printed in dark blue. Border, sea shells. (Barber's No. I, Type a.) Centre, "View of a Union Line Boat." These boats plied between New York and Philadelphia. Commodore Vanderbilt commanding the "Bellona."

Mark, "E. Wood & Sons," imp.

Halsey, p. 179, No. 210. *Barber*, No. 7.

Diameter, 10 inches.

90 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, floral design. Centre, "View of the State House, Boston, with Cows in Foreground."

Makers, J. Rogers & Son. Mark, "Rogers," imp.

Halsey, p. 212, No. 30. *Barber*, No. 167.

Diameter, 10 inches.

91 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, floral design. Centre, "View of the State House, Boston; Chaise in Foreground."

Maker, Enoch Wood.

Halsey, p. 214, No. 29. *Barber*, No. 166.

Diameter, 9½ inches.

92 Plate

Staffordshire; early Nineteenth Century (about 1825). Printed in dark blue. Border, flowers, scrolls, and eagles. (Barber's No. VII.) Centre, "View of the Bank of the

United States, Philadelphia." The first bank, built 1795. From engraving by Wm. Birch & Sons, 1799.

Maker, Joseph Stubbs.

Halsey, p. 243, No. 174. *Barber*, No. 122.

Diameter, 10¼ inches.

From the Collection of Mrs. Chas. Theodore Russell, Cambridge, Mass.

93 Plate

Staffordshire; early Nineteenth Century (about 1830). Printed in dark blue. Border, foliage. Centre, "View of Mitchell & Freeman's China and Glass Ware House, Chatham Street, Boston." The firm occupied this store between 1828 and 1832.

Makers, W. Adams & Sons. Mark, "Adams," imp.

Halsey, p. 224, No. 24. *Barber*, No. 154.

Diameter, 10¼ inches.

94 Plate

Staffordshire; early Nineteenth Century (about 1829). Printed in dark blue. Border, fruits and flowers. (Barber's No. XXII.) Centre, "The Dam and Waterworks, Philadelphia" (with stern-wheel boat). After a drawing by Birch, engraved by Tanner.

Halsey, p. 250, No. 176. *Barber*, No. 237.

Diameter, 10 inches.

95 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Description same as No. 34. Centre, "Three-story Building and Fishermen."

Halsey, No. 195. *Barber*, No. 56a.

96 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, flowers, scrolls, and eagles. (Barber's No. VII.) Centre, "View of the Highlands, North River." This view shows the "Fulton," launched in 1813, and plying between Albany and New York.

Maker, Joseph Stubbs.

Halsey, p. 171, No. 88. *Barber*, No. 116.

Diameter, 10 inches.

97 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Shaped border, vine leaf design. Centre, "View of the Capitol at Washington."

Maker, Stevenson. Mark, "Stevenson."

Halsey, p. 284, No. 214. *Barber*, No. 55.

Diameter, 10 inches.

98 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, floral and foliage design. Centre, "Lafayette at the Tomb of Washington."

Makers, Enoch Wood & Sons.

Halsey, p. 136, No. 101. *Barber*, No. 32.

Diameter, 10 inches.

99 Plate

Staffordshire. Printed in dark blue.

100—Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, floral and scroll design. Centre, "A View Near Philadelphia," Showing the Brandywine Battleground.

Maker, unknown.

Halsey, p. 257, No. 181. *Barber*, No. 224.

Diameter, 10 inches.

101 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, sea shells. (Barber's No. I, Type a.) Centre, "View of a Ship of the Line in the Downs," flying the U. S. flag.

Makers, Enoch Wood & Sons.

Mark, "E. Wood & Sons," imp.

Halsey, No. 193. *Barber*, No. 27.

Diameter, 10 inches.

102 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, sea shells. (Barber's No. I, Type b.) Centre, "View of Pine Orchard House, Catskills, New York.

Makers, Enoch Wood & Sons.
Mark, "E. Wood & Sons," imp.
Halsey, No. 40. *Barber,* No. 26.

103 Soup Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, fruits and flowers. Centre, the so-called "Lawrence Mansion, Boston." This view is now generally considered to be of an English, and not an American, country house.

Maker, Ralph Stevenson.
Diameter, 10 inches. *Barber,* No. 149.

104 Soup Plate

Staffordshire; early Nineteenth Century (about 1822). Printed in dark blue. Border, rose leaf medallions. (Barber's No. VI.) Centre, "View of the Octagon Church, Boston." Better known as the New Old South Church, Sumner and Bedford Streets.

Makers, J. & W. Ridgway.
Mark, "J. & W. Ridgway," p. blue.
Halsey, p. 221, No. 25. *Barber,* No. 88.
Diameter, 9¾ inches.

105 Soup Plate

Similar to the preceding.

106 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, sea shells. (Barber's No. I, Type b.) Centre, "View of Table Rock, Niagara Falls." Wood made two views, and Stevenson one, of Niagara.

Makers, Enoch Wood & Sons.
Mark, "E. Wood & Sons."
Halsey, p. 190, No. 162. *Barber,* No. 29.
Diameter, 10¼ inches.

107 Soup Plate

Staffordshire. Printed in dark blue. "Baltimore and Ohio R.R." For description, see No. 87.
Diameter, 10 inches.

108 Soup Plate

Staffordshire. Printed in dark blue. "MacDonough's Victory." For description, see No. 64.

109 Platter

Staffordshire: early Nineteenth Century (about 1829). Printed in dark blue. Border, sea shells. (Barber's No. 1. Type b.) Centre, "View of Tappan Zee, from Greensburgh." Greensburgh is now known as Dobbs' Ferry. It was here that Van Wart, one of Andrés captors, was buried in 1828. His funeral was the occasion of an almost national demonstration.

Makers, Enoch Wood & Sons.

Length, 9¾ inches.

110 Platter

Staffordshire: early Nineteenth Century (about 1825). Printed in dark blue. Border, flower and leaf design. Centre, "View of Brooklyn Ferry" (mis-spelled "Brooklin"). This view, which shows Fulton Market on the left, is from a sketch by C. Burton.

Maker, A. Stevenson. Mark, "Stevenson," imp.
Halsey, p. 159, No. 131. *Barber*, No. 259.

Length, 10½ inches.

111 Platter

Staffordshire: early Nineteenth Century. Printed in dark blue. Border, flowers, scrolls, and eagles. (Barber's No. VII.) Centre, "View of the Stevens' Home, Hoboken, New Jersey." From a view by Birch, published in "Country Seats of the United States" (1808).

Maker, Joseph Stubbs.
Mark (unusual), "Stubbs & Kent, Longport."

Length, 12 inches. *Halsey*, No. 92.

112 PLATTER

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, flowers, scrolls, and eagles. (Barber's No. VII.) Centre, "View of Mendenhall Ferry" (Schuylkill River, above Philadelphia, with the Mendenhall Inn on the left). From Birch's "Country Seats" (1808).

Maker, Joseph Stubbs. Mark, "d. z.," p. blue.
Halsey, p. 253, No. 179. *Barber*, No. 119.

Length, 16½ inches.

113 PLATTER

Staffordshire; early Nineteenth Century (about 1830). Printed in dark blue. Border, rose leaf medallions. (Barber's No. VI.) Centre, "View of the Alms House, New York." Now Bellevue Hospital. One of the "Beauties of America" series.

Makers, J. & W. Ridgway.
Mark, "J. & W. Ridgway," p. blue.
Halsey, p. 98, No. 127. *Barber*, No. 93.

Length, 16½ inches.

114 PLATTER

Staffordshire; early Nineteenth Century (about 1825). Printed in dark blue. Border, floral design. Centre, "Landing of General Lafayette at Castle Garden in 1824." From a sketch by Samuel Maverick.

Makers, J. & R. Clews. Mark, "Clews," imp.
Halsey, p. 120, No. 154. *Barber*, No. 59.

Length, 17 inches.

NOTE.—*The exceptional printing of this example of a favorite subject deserves attention.*

115 PLATTER

Staffordshire; early Nineteenth Century (about 1830). Printed in dark blue. Border, large flowers, four groups, two sorts. (Barber's No. XXI.) Centre, "A View of the City of Detroit, Mich."

Maker, unknown.

Length, 18½ inches. *Halsey*, p. 269, No. 58.

116 PLATTER

Staffordshire; early Nineteenth Century (about 1825). Printed in dark blue. Border, iris, hollyhock, and grapes. (Barber's No. II.) Centre, "Southwest View of La Grange, the Residence of the Marquis de Lafayette." One of the "French Views."

Makers, Enoch Wood & Sons.
Mark, "E. Wood & Sons."
Halsey, p. 131, No. 106. *Barber*, p. 31.

Length, 18½ inches.

117 PLATTER

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, sea shells. (Barber's No. I, Type b.) Centre, "View of Castle Garden and Battery, New York." This view shows Castle Garden when it was separated from the mainland by a considerable stretch of water.

Makers, Enoch Wood & Sons.
Mark, "Wood," imp.
Halsey, p. 109, No. 134. *Barber*, No. 14.

Length, 20½ inches.

118 PLATTER

Staffordshire; middle Nineteenth Century (about 1850). Printed in red. Border, fruits, flowers, sheaves of wheat, and all-seeing eye. Centre, "Child Leading a Lion; Tiger, Goat, and Lamb Lying Down Together." Inscription, "Peace on Earth." The so-called "Millenium" design."

Makers, J. & G. Meakin. Mark, "Cinquefoil," imp.
Barber, p. 149.

119 PLATTER

Staffordshire; early Nineteenth Century (about 1820). Blue, printed on white. Willow pattern design.

Maker, Riley. Mark, "Semi-China," p. blue.

Length, 17½ inches.

120 PLATE

Staffordshire; early Nineteenth Century. Cream ware. Printed and painted decoration. Border, leaf and berry

design in green, brown, red, and black. Centre, printed portrait of Pike, with naval emblems and motto, "Be Always Ready to Die for Your Country."

Probable maker, Davenport or Enoch Wood.

Diameter, 10 inches. *Barber*, No. 318.

121 Two Plates

Staffordshire; middle Nineteenth Century. Printed and colored decoration. Border, colored relief pattern of leaves and flowers. Centre, colored print of "Doctor Syntax Setting Out for London." Motto, "For My Dear Boy."

Maker, unknown.

Diameter, 9 inches.

122 Plate

Staffordshire; middle Nineteenth Century. Printed and colored decoration. Subject, "Syntax on His Travels."
Diameter, 9 inches.

123 Two Plates

Staffordshire; middle Eighteenth Century. Variegated glaze. Hexagonal shape. Reeded border. Mottled decoration in brown, green, and yellow glazes.

Probable maker, Thomas Whieldon.

Diameter, 8 inches.

124 Plate

Staffordshire; middle Eighteenth Century. Variegated glaze. Shaped border and ornamental edge. Mottled decoration in brown, green, gray, and yellow glazes.

Probable maker, Thomas Whieldon.

Diameter, 9¼ inches.

125 Tea Service

Staffordshire; early Nineteenth Century. Printed in dark blue. Set of teapot, sugar-bowl, cream ewer, three cups, and five saucers. Decoration, "Mount Vernon, the Seat of the Late General Washington." Washington in full uniform in the foreground. Eleven pieces.

Maker, unknown.

Halsey, No. 117. *Barber*, No. 289.

126 Tea and Coffee Set

Staffordshire; early Nineteenth Century. Printed in dark blue. Tea-pot, coffee-pot, waste-bowl, six cups, and six saucers. Decorated with subject of "Franklin's Tomb." This is the same print which, with the name of Washington substituted for that of Franklin, is known as "Lafayette at the Tomb of Washington," or, erroneously, as "Jefferson at Washington's Tomb." Fifteen pieces.

Makers, Enoch Wood & Sons. Mark, "Wood."
Halsey, No. 80.

127 Tea and Coffee Set

Staffordshire; early Nineteenth Century (about 1825). Printed in dark blue. Tea-pot, coffee-pot, sugar-bowl, cream ewer, six cups, and six saucers. Subject, "Jefferson at the Tomb of Washington." Jefferson is standing at the tomb, holding an open scroll in his hand. Sixteen pieces.

Makers, Enoch Wood & Sons. Mark, "Wood."
Halsey, No. 220.

128 Pitcher

Staffordshire; early Nineteenth Century. Printed in dark blue. Floral border. Body decorated with subject known as "The American Heroes," a Trophy, with the names of Washington, Truxton, and Paul Jones.

Maker, unknown.
Height, $6\frac{3}{4}$ inches. *Barber*, No. 340.

129 Pitcher

Staffordshire; early Nineteenth Century. Printed in dark blue. Shape, Barber's Type IV. Floral border. Body decorated with "View of City Hall, New York," on one side, and "View of New York Insane Asylum" on the reverse.

Maker, James Clews. Mark, "S.," imp.
Height, $6\frac{1}{2}$ inches. *Halsey*, p. 23, No. 142.

130 Pitcher

Staffordshire; early Nineteenth Century. Printed in dark blue. Floral border. Decorated with "View of Erie Canal at Albany" on one side, and "Erie Canal at Rochester" on the reverse.

Height, 6 inches. *Halsey*, Nos. 62 and 63.

131 Pitcher

Staffordshire; early Nineteenth Century. Printed in dark blue. Floral border. Body decorated with subject known as "The American Heroes" on both sides, a Trophy with the names of Washington, Truxton, and Paul Jones.

Maker, unknown.

Height, 6½ inches. *Barber,* No. 340.

132 Pitcher

Staffordshire; early Nineteenth Century. Printed in light blue. Floral border. Body decorated with "View of City Hall" (similar to that on Stubbs' ware) on one side, and "View of Boston State House" on the reverse.

Maker, Joseph Stubbs.

Height, 4½ inches. *Halsey,* No. 32.

133 Pitcher

Staffordshire; printed in dark blue on white ground. Rose border. Body decorated with "View of City Hall, New York" (similar to Stubbs' views), on one side, and "View of Boston State House" on reverse.

Maker, Joseph Stubbs.

Height, 5½ inches. *Halsey,* No. 32.

134 Pitcher

Staffordshire. Printed in dark blue on white ground. Similar to foregoing (Nos. 132 and 133). These three pitchers, forming a set, are quite exceptional in regard to shape, decorative value of color, and carefulness of printing.

Height, 7½ inches.

135 Pitcher

Staffordshire. Printed in dark blue on white ground. Similar to foregoing. Set of three.

Height, 6½ inches.

136 PITCHER

Staffordshire; early Nineteenth Century. Printed in dark blue on white. Geranium leaf border. Body decorated with "View of Boston Common, Showing State House, and with Cows in Foreground."

Makers, John Rogers & Sons.

Height, 5 inches. *Halsey*, No. 30.

137 PITCHER

Staffordshire; early Nineteenth Century. Printed in dark blue. Floral border. Body decorated in floral panels on sides, with American arms and sixteen stars on front.

Height, 6 inches. *Barber*, No. 341.

138 PITCHER

Staffordshire; early Nineteenth Century. Printed in dark blue. Floral border. Body decorated with subject, "Franklin's Tomb" (same print as "Lafayette at Washington's Tomb," with the name altered).

Makers, Enoch Wood & Sons.

Halsey, No. 80. *Barber*, No. 18.

Height, 7¾ inches.

139 PITCHER

Staffordshire; early Nineteenth Century (about 1825). Printed in dark blue on white border. Inscription, "In commemoration of the Visit of Genl. Lafayette to the U. S. of America, in the Year 1824," and floral designs. Body decorated with portrait of Lafayette, and portrait of Washington on reverse. In front, arms of U. S., "Republicans are Not Always Ungrateful." Signed, "Richard Hall & Sons."

Maker, Joseph Stubbs.

Barber, No. 343. *Halsey*, p. 81, No. 100.

Height, 7 inches. Diameter, 4 inches.

140 PITCHER

Staffordshire; early Nineteenth Century. Printed in dark blue. Border, panels of "Views of Erie Canal" and "Erie

Canal Boat." Body decorated with panels of commendatory inscriptions. On one side, "The Grand Erie Canal"; on the reverse, "Utica in 1824." In front are panels of canal view and arms of United States, with twenty-three stars.

Maker, unknown.

Halsey, p. 139, Nos. 59 and 60.

Height, 7 inches.

141 Soup Tureen

Staffordshire; early Nineteenth Century. Printed in dark blue. Cover, floral design. Body decorated with "Views of Louisville, Kentucky."

Maker, unknown.

Halsey, p. 70, No. 110. *Barber*, No. 228.

Height, 10½ inches.

142 Soup Tureen and Stand

Staffordshire; early Nineteenth Century (about 1825). Printed in dark blue on white. Borders of tureen cover and stand, flowers, scrolls, and eagles. (Barber's No. VII.) Cover, scrolls and eagles in relief. Body and stand decorated with views of "Fairmount, Near Philadelphia," being a view of Fairmount Park. Cover repaired.

Maker, Joseph Stubbs.

Halsey, p. 251, No. 178. *Barber*, No. 123.

Height, 13 inches.

143 Ewer and Bowl

Staffordshire; early Nineteenth Century (about 1825). Printed in dark blue. Floral borders. Body of ewer and inside of bowl decorated with subject of "Landing of Lafayette at Castle Garden in 1824."

Makers, J. & R. Clews.

Halsey, p. 120. *Barber*, No. 59.

Ewer: 9¾ inches high. Bowl: 14 inches diameter.

144 Sauce Tureen, Cover, and Stand, with Ladle

Staffordshire; early Nineteenth Century. Printed in dark blue. Borders of fruits and flowers. Panels of views of "Luscombe, Devonshire, England." Series of "R. Hall's Select Views." Four pieces.

Maker, Richard Hall.

Tureen: 5½ inches high. Stand: 8½ inches long.

145 Sugar-bowl and Cover

Staffordshire; early Nineteenth Century. Printed in dark blue. Borders, scroll and conventional shell design. Body of bowl decorated with subject, "Commodore MacDonough's Victory." Two pieces.

Makers, Enoch Wood & Sons.

Halsey, p. 193, No. 112. *Barber*, No. 4.

Height, 6¾ inches.

146 Bowl

Staffordshire; early Nineteenth Century. Printed in dark blue. Inside, floral border and vignette. Body decorated with subject, "Franklin's Tomb."

Halsey, No. 80. *Barber*, No. 18.

Diameter, 6¾ inches.

147 Cup and Saucer

Staffordshire; early Nineteenth Century. Printed in dark blue. Border of copper lustre. Decorated with subjects of "Franklin's Tomb."

Makers, Enoch Wood & Sons.

Halsey, p. 137, No. 101. *Barber*, No. 18.

Cup; 2½ inches high. Saucer: 5¾ inches diameter.

148 Cup and Saucer

Staffordshire; early Nineteenth Century (about 1830). Printed in dark blue. Borders, flowers and scrolls. Cup and saucer decorated with subject, "Christmas Eve," from the series of Wilkie designs.

Makers, J. & R. Clews.

Barber, p. 48.

Cup: 2½ inches high. Saucer: 5¾ inches diameter.

149 Two Cups

Staffordshire; early Nineteenth Century. Printed in dark blue. Floral borders. Decorated with subject of "Franklin's Tomb."

Halsey, p. 137, No. 101. *Barber*, No. 18.

3¾ inches and 4¼ inches diameter.

150 Cup

Staffordshire; early Nineteenth Century. Printed in light blue on white. Border and lines of copper lustre. Decorated with subject, "A View in Rome."

Maker, unknown.

Height, 2¼ inches; diameter, 3½ inches.

151 Plate

Staffordshire; early Nineteenth Century. Printed in dark blue. Sea shell border. (Barber's No. I, Type b.) Centre, "View of Battery, New York."

Makers, Enoch Wood & Sons.

Halsey, p. 103, No. 132. *Barber*, No. 14.

Diameter, 3½ inches.

152 Plate

Staffordshire. Printed in dark blue. Similar to preceding, but with different border.

Diameter, 3½ inches.

153 Pepper Caster

Staffordshire; early Nineteenth Century (about 1825). Printed in dark blue on white. Panelled with sprays of apple blossom. Subject, "Landing of Lafayette at Castle Garden in 1824."

Makers, J. & R. Clews.

Halsey, p. 120. *Barber*, No. 59.

Height, 4 inches.

154 Mug

Staffordshire; middle Nineteenth Century (about 1850). Printed in black on white. Inscription, "The Way to Wealth Illustrated: or, Franklin's Poor Richard." Subject, "If You Would Know the Worth of Money," etc.

Makers, J. & G. Meakin.
Barber, No. 326.

Height, 2¾ inches.

155 Saucer

Staffordshire; early Nineteenth Century. Printed in black on white. Red line border. Subject of decoration, portraits of Washington and Lafayette, with American eagle.

Makers, Enoch Wood & Sons.
Mark, "E. Wood & Sons."

Diameter, 4½ inches.

156 Mug

Staffordshire; early Nineteenth Century. Printed in black on yellow ground. Subject of decoration, portraits of Washington and Lafayette, with American eagle.
Height, 2½ inches.

Makers, Enoch Wood & Sons.

157 Dish

Creil ware; late Eighteenth Century (about 1790). Printed in black on white ground. Border of apples, pears, and grapes. At bottom, a portrait of Washington, surrounded by laurel wreath. A fine example of the semi-porcelanous ware made at Creil (Oise, France) by English workmen brought from Staffordshire towards the close of the Eighteenth Century.

Mark, "Creil," imp.

Length, 13 inches.

158 Bowl

Staffordshire: late Eighteenth Century. Printed in black. Border of floral sprays around inside edge. At bottom, "Victory Saluting Emblem of Liberty," surrounded by linked rings with names of thirteen States. Exterior of

bowl is decorated with floral sprays and with portrait of Washington on horseback, with inscription, "His Excellency General George Washington, Marshal of France and Commander-in-Chief of all the North American Continental Forces." On the reverse is a design of an American soldier with drawn sword, trampling on the British lion, surrounded by inscription, "By Virtue and Valour We Have Freed Our Country, Extended Our ———, and Laid the Foundation of a Great Empire."

Maker, Aynsley, of Lane End.
Probably painted by Sadler & Green.

Diameter, 8½ inches. *Prime's*, No. 11.

159—Pitcher

Staffordshire; early Nineteenth Century (about 1825). Relief decoration in white on brown ground. Border of grapes and vine leaves. On one side of body is a portrait of Washington, "His Country's Father." On the reverse, portrait of "Fayette, the Nation's Guest." In front, the American eagle and sixteen stars.
Height, 4½ inches.

160 Pitcher

Staffordshire; early Nineteenth Century (about 1825). Printed in black on white ground. Around the rim are two inscriptions, (1) "In Commemoration of the Visit of Genl. Lafayette to the U. S. of America in the Year 1824," beneath which is a portrait of "Fayette, the Nation's Guest," and (2) "First in War," etc. With portrait of Washington, "His Country's Father," underneath. In front, the arms of the United States, with sixteen stars, inscription, "Republicans are Not Always Ungrateful," and signature, "Richd. Hall & Sons."
Height, 6½ inches. *Barber*, No. 374.

161 Pitcher

Liverpool cream ware; late Eighteenth Century. Printed in black. Shape, Barber's Type I. On one side is a group, probably meant to represent Washington, Adams, and Hancock grasping a pole surmounted by a liberty cap. Inscrip-

tion, "Union to the People of America. Civil and Religious Liberty to all Mankind." On the reverse is a sporting subject, "Coursing the Hare."
Height, 8 inches.

162 Pitcher

Liverpool cream ware; late Eighteenth Century. Printed in black. Shape, Barber's Type No. I. On one side, inscription, "Peace, Plenty, and Independence," supported by female figures and surmounted by eagle on a cannon. On reverse, a ship under full sail, flying the American flag. In front, arms of the United States and sixteen stars.

Barber, No. 309.

Height, 9 inches.

163 Washington Pitcher

Liverpool cream ware; late Eighteenth Century. Printed in black. Known as the "States" pitcher. On the body is a portrait of Washington, with Justice and Plenty as supporters, surrounded by a ribbon border with the names of fifteen states. On the reverse a picture of an American frigate flying the United States flag.

Prime's No. 5. *Halsey*, p. 9.

Height, 9 inches.

164 Washington Pitcher

Liverpool cream ware: late Eighteenth Century. Printed in black. Known as the "Monument" pitcher. Floral border around rim. On the body appears an obelisk, on which is the portrait of Washington, with the date of his birth and death. This is surrounded by weeping willows, a female figure in tears, and the American eagle, with bowed head. Above is the inscription, "Washington in Glory": below, on a black ground, "America in Tears." On an oval panel beneath the handle, the inscription, "A Man Without Example. A Patriot Without Reproach." On the obverse, an American frigate flying the United States flag, with sixteen stars, printed in black and rudely painted. "South Carolina," as an inscription. In front, the initials "J. G.," in ornamental script, with the arms of the United States and sixteen stars below.

Prime's, No. 2. *Halsey*, p. 9.

Height, 10½ inches.

165 Washington Pitcher

Liverpool cream ware; late Eighteenth Century. Printed in black. Known as the "States" pitcher. On one side of the body is printed the portrait of Washington, surrounded by the ribbon border with the names of the States, as in No. 163. On the reverse, the "Peace, Plenty, and Independence" inscription, as in No. 162. On the front, beneath the lip of the pitcher, in an oval panel, are the names, "Phillip & Jane Gilkey," evidently the original owners of the pitcher.

Prime's, No. 5. *Halsey*, p. 9.

Height, 10 inches.

166 Washington Pitcher

Liverpool cream ware; late Eighteenth Century. Printed in black. Known as the "Map" pitcher. On the body appears a map of the United States and Canada, guarded by Washington and Franklin, with an angel blowing a trumpet and carrying a scroll inscribed "Washington." All this within an oval border of laurel leaves. On the reverse appears a print of the "Three Patriots," as in No. 161.
Height, 9 inches.

167 Cup and Saucer

Liverpool lustre ware; early Nineteenth Century. Printed in red. Border and line of copper lustre. Views of Fulton's first steamboat, the "Claremont," and the "Half-Moon" entering the Hudson, and also the American eagle.
Cup: Height, 2¼ inches. Saucer: Diameter, 5½ inches.
From the Collection of William C. Prime, LL.D., Author of "Pottery and Porcelain."

168 Cream Ewer

Staffordshire lustre ware; early Nineteenth Century. Pink lustre decoration, over pattern in relief.
Height, 5½ inches.

169 Teapot

Staffordshire lustre ware; early Nineteenth Century. Body of light buff-colored glaze, with raised pattern decorated in dark blue and copper lustre.
Height, 6 inches.

170 Crocus or Bough Pot

Staffordshire lustre ware; early Nineteenth Century (about 1830). Cover pierced for flowers or bulbs. Decoration in purple lustre on white and light blue grounds.
Height, 9 inches.

171 Two Cream Ewers

Staffordshire lustre ware; Nineteenth Century. The bodies of rough granite ware. Handles and rims of copper lustre.
Height, 2 inches and 2¼ inches.

172 Goblet

Staffordshire lustre ware; Nineteenth Century. Decoration of colored roses and leaves in relief on a brown ground, between beaded border. Interior, dark chocolate glaze. Foot and stem in copper lustre.
Height, 4¼ inches.

173 Cream Ewer

Staffordshire lustre ware; early Nineteenth Century. The rim, lip, and foot of copper lustre; the body of yellow glaze with panels of white, on which are printed subjects of the "Surrender of Cornwallis," with inscription, and portrait of Lafayette, crowned with laurel.

Barber, No. 356b.

Height, 4¼ inches.

174 Cream Ewer and Cover

Staffordshire lustre ware; early Nineteenth Century. The body of a dark green glaze, with figure subjects of "Girl Reading" in relief and colored. Handle, rim and foot are in copper lustre.
Height, 5¼ inches.

175 Cream Ewer

Staffordshire lustre ware; early Nineteenth Century. Body and handle of dark copper lustre, with band of parti-colored floral decoration on white ground.
Height, 5 inches.

176 Vase

Staffordshire lustre ware; early Nineteenth Century. Chocolate-colored glaze, with copper lustre rim and foot. Body of lighter-colored lustre, with conventional decoration of red flowers, green leaves, and white line scroll work.
Height, 5¼ inches.

177 Pitcher

Staffordshire lustre ware; early Nineteenth Century. Body of copper lustre, with band of pink and white marbled decoration.
Height, 5½ inches.

178 Bowl

Staffordshire lustre ware; early Nineteenth Century. Decoration of colored roses and leaves in relief on a brown ground, between beaded borders. Rim, foot, and interior of copper lustre.
Height, 4 inches; diameter, 5½ inches.

179 Cream Ewer

Staffordshire lustre ware; early Nineteenth Century. Modeled as an imitation of contemporary silver ware. Silver lustre.
Height, 4 inches.

180 Sugar Bowl and Cover

Staffordshire lustre ware; early Nineteenth Century. Round form reeded decoration. Plain silver lustre on a chocolate body.
Height, 4 inches.

181 Pitcher

Staffordshire lustre ware; early Nineteenth Century. Silver lustre on a white body.
Height, 6½ inches.

182 Bowl

Hard paste; Eighteenth Century (about 1780). Pseudo-Lowestoft. Enamel decoration of Oriental character in colors on a white ground.
Height, 2 inches; diameter, 4¼ inches.

183 Plate

Canton china; Chinese, Eighteenth Century. An example of the celebrated "Cincinnati China," "which not only marks the first introduction into America of the patriotic emblem as a decoration on porcelain, but possesses the distinction of having once belonged to General Washington" (Halsey, p. 297). Tradition for many years had it that the set to which this plate originally belonged was presented to Washington by the members of the Order of the Cincinnati. Mr. Halsey, however, has very definitely proved that the set was brought from China by Captain Samuel Shaw, of Boston, who was the first secretary of the Order of the Cincinnati. On one of his voyages to Canton, Captain Shaw had this set decorated by a Chinese artist with the insignia of the Society. The china was brought over in 1785, and presented to Washington by Captain Shaw. The set was mentioned in the will of Martha Washington, and was left, at the death of her grandson, George Washington Parke Custis, to his daughter, Mary Custis, wife of Gen. Robert E. Lee. Some sixty pieces of the set were, at the outbreak of the war, and at Mr. Lee's departure from Arlington, seized with other Washington relics by the federal forces, and are now in the National Museum at Washington. The plate is of Canton china with a deep border of blue on the white ground, and with the Cincinnati insignia painted in colors in the centre.
Size, 9½ inches.

184 Plate

Staffordshire; middle Eighteenth Century. Early salt-glazed ware. Shaped border of basketwork design in relief

and colored in red and dark green. In centre, a floral bouquet in colors. This plate was in the collection of R. Soden Smith, the eminent English authority on Ceramics.
Size, 9½ inches.

185 Teapot and Sugar-bowl

Leeds ware; early Nineteenth Century. Ground of white glaze, decorated with floral sprays in red, blue, green, and black.
Teapot: 6½ inches high. Sugar-bowl: 6 inches high.

186 Sauce Tureen, Cover, and Ladle

Liverpool ware; middle Nineteenth Century (about 1845). Printed in black. Decoration of "Views of New York Harbor" and "Scenes on the Hudson."
Height, 6 inches.

187 Teapot

Liverpool ware; middle Nineteenth Century (about 1845). Printed in black. Allegorical designs of the "Temperance Society," with inscriptions, "Firm as an Oak," "Sobriety," and "Domestic Comfort."
Height, 7 inches.

188 Tray

Early Staffordshire salt-glazed ware; middle Eighteenth Century. Known as "Crouch" ware. Decoration of panels of conventional foliage and "Chinoiserie" subjects.
Length, 4¼ inches.

189 Pitcher

Staffordshire salt-glazed ware; late Eighteenth Century. Stands on three claw feet springing from grotesque heads. Floral decoration in relief. Plain white glaze.
Height, 4¾ inches.

190 Butter-dish and Cover

Early Staffordshire salt-glazed ware; middle Eighteenth Century. Known as "Crouch" ware. Shaped shell design, modelled in relief.

Height, 4½ inches; length, 7½ inches.

191 Butter-dish and Tray

Early Staffordshire salt-glazed ware; middle Eighteenth Century. Known as "Crouch" ware. Pierced design, with elaborate "silver ware mould" pattern in relief. Two handles.

192 Chocolate-pot and Cover

Pseudo-Lowestoft ware; late Eighteenth Century. Twisted handle and floral decoration in colors on white ground. A good specimen of so-called Lowestoft ware. Its chief interest, however, lies in the fact that it was presented by General Van Ness to Dolly Madison, who bequeathed it to her niece and adopted daughter, Anna Payne, afterwards Mrs. J. H. Causten. By her it was bequeathed to her daughter, Mrs. Mary C. Kunkel. A sworn statement to this effect, subscribed to by Mrs. Kunkel in 1899, accompanies this chocolate-pot.

Height, 9½ inches.

193 Milk-pitcher and Cover

Niderville ware; late Eighteenth Century (about 1780). Hard paste; fine white glaze, decorated with wreaths of roses, gold and *bleu de roi*, with the interlaced cypher, "G. W.," in gold. A good example of the Niderville factory, which in 1780 passed into the hands of General de Custine. The interest of this example lies in the fact that it (as well as No. 192) was presented by Martha Washington to Dolly Madison, who bequeathed it to her niece and adopted daughter, Anna Payne, afterwards Mrs. J. H. Causten. By her it was bequeathed to her daughter, Mrs. Mary C. Kunkel. A sworn statement to this effect (referring to the pitcher as "Dresden") subscribed to by Mrs. Kunkel in 1899, accompanies the pitcher.

Mark, "*C. C.*," interlaced, p. black.

Height, 6¾ inches.

194 Teapot and Lid

Pseudo-Lowestoft ware; late Eighteenth Century. A good specimen of the so-called Lowestoft ware. Twisted handle, gilt knob. Festoon decoration in red and gold, with floral baskets on sides.
Height, 6 inches.

195 Platter

Pseudo-Lowestoft ware; late Eighteenth Century. A most unusual specimen of Lowestoft ware, as paste and glaze undoubtedly proclaim it to be. The border is of pierced design, with a broad band of *bleu de roi piqué,* with gold stars. In the centre, within an ornamental border of blue and gold, is a circular painting in sepia, "View of a Country Mansion." This mansion, which appears on plates and platters in other collections, is generally supposed to be the home of the Southern planter who imported this set, after having had it painted to his order.
Length, 11 inches.

196 Teapot

Staffordshire ware; late Eighteenth Century. Salt glazed, White ground, decorated with floral subjects of an Oriental character. Shaped handle and reeded spout. Stands on three claw feet springing from grotesque masks. Evidently from same pottery as No. 189.
Height, 4 inches.

197 Teapot and Lid

Staffordshire ware; late Eighteenth Century. Salt glazed, in dark purplish red, with quatrefoil-shaped panels showing the white body and decorated with coarsely painted floral subjects in colors. Rustic handle.
Height, 3½ inches.

198 Teapot and Lid

Staffordshire ware; Eighteenth Century. Cream glaze, mottled in a "Sponged" pattern with dark gray. Twisted handle and floral knob.
Height, 4½ inches.

199 Teapot and Lid

Staffordshire: late Eighteenth Century. "Tortoise-shell" glaze on cream body, with relief decorations. Bird with outstretched wings forming knob. Rustic handle. On three claw feet with grotesque masks.
Height, 4 inches.

200 Teapot

Staffordshire; middle Eighteenth Century. Shaped as double shell, with lion knob and serpent handle. Marbled or "Combed" glaze.

Probable maker, Aaron Wood.

Height, 6 inches.

201 Teapot

Staffordshire: middle Eighteenth Century. Of the well-known "Cauliflower" type of Whieldon ware. Green and brown glaze, with modeled shell for knob, and rustic handle and spout.

Maker, Thomas Whieldon.

Height, 5½ inches.

202 Pepper-caster

Staffordshire; late Eighteenth Century. Variegated "Sponged" pattern in green, yellow, and brown glazes on white body.
Height, 3 inches.

203 Pepper-caster

Staffordshire: late Eighteenth Century. Variegated "Sponged" pattern in green, yellow, and brown glazes on white body.
Height, 4½ inches.

204 Vase and Cover

Staffordshire: late Eighteenth Century. Variegated "Marbled" pattern in green and brown glazes on cream-colored body.
Height, 3½ inches.

205 Cup and Saucer

Staffordshire; late Eighteenth Century. Variegated "Tortoise-shell" pattern in green and brown glazes on cream-colored ground.
Cup: 3 inches high. Saucer: 4¼ inches diameter.

206 Cup and Saucer

Staffordshire; late Eighteenth Century. Variegated "Tortoise-shell" pattern in brown glaze on cream-colored ground.
Cup; 1¾ inches high. Saucer: 4¼ inches diameter.

207 Cup and Saucer

Staffordshire; late Eighteenth Century. Variegated "Tortoise-shell" pattern in brown glaze on cream-colored ground.
Cup: 1¾ inches high. Saucer: 4¼ inches diameter.

208 Pair of Candlesticks

American ware; middle Nineteenth Century. Examples of the so-called "Rockingham ware" made by Lyman Fenton & Co. at the Bennington, Vermont, factory about the middle of the last century.
Height, 8 inches.

209 Tea-kettle

American ware; middle Nineteenth Century. Variegated pattern in green and brown glazes. Probably made at Bennington, Vermont, by Lyman Fenton & Co.
Height, 8 inches.

210 Pair of Lions

Familiarly known as the "Bennington Lions"; middle Nineteenth Century. The lions are in a variegated brown glaze, the pedestals in a "tortoise-shell" pattern of brown glaze. Attention was first attracted to these lions by Dr. Prime, in his "Pottery and Porcelain," p. 404. They are the most

notable output of the factory in Bennington, Vermont, which was established in 1847, and was the first in America to atempt to make figures of men and animals. This pair is in most exceptional condition.

Mark, "Lyman Fenton & Co., Fenton enamel, patented, 1849, *Bennington, Vt.,"* imp.

Height, 9½ inches.

211 ANIMAL FIGURE

American ware: middle Nineteenth Century. Seated cat, decorated in variegated pattern of green, brown, and yellow glazes. Probably made at Bennington by Lyman Fenton & Co.

Height, 4¼ inches.

212 MILK-JUG

Staffordshire: early Nineteenth Century. Formed in the shape of a cow. Animal in tortoise-shell glaze on a green stand.

Probable makers, Bailey & Batkin, of Lane End.

Height, 4½ inches; length, 7½ inches.

213 FIGURE

Staffordshire; late Eighteenth Century. Cow and calf. White glaze, with brown spots: base of "tortoise-shell" glaze. Both horns damaged.

Height, 6 inches.

214 FIGURE

Staffordshire: early Nineteenth Century. Couchant fallow deer, in brown and green glazes.

Height, 5 inches: length, 6 inches.

215 FIGURE

Staffordshire: late Eighteenth Century. Cupid seated on lion. In white, brown, and blue glazes.

Probable maker, Neale, of Hanley.

Height, 8 inches.

216 FIGURE

Staffordshire; middle Nineteenth Century. Grotesque figure of negro, in variegated green, brown, and chocolate glazes. Height, 6 inches.

217 FIGURE

Staffordshire; late Eighteenth Century. Venus and dolphin. Height, 6¼ inches.

218 FIGURE

Staffordshire; late Nineteenth Century. Semi-porcelainous. Man in Eighteenth Century costume, carrying flower-pot with aloe-plant.
Height, 6½ inches.

219 FIGURE

Staffordshire; Eighteenth Century (about 1755). "Hope, with Anchor." Painted in green, yellow, blue, and brown.
Height, 7¼ inches.

220 FIGURE

Staffordshire; Eighteenth Century (about 1775). "A German Soldier on Horseback." This has been called a representation of one of the "Dettingen Troopers" of George I. It is, however, of later manufacture than this would imply, and may possibly have been intended as a representation of Frederick the Great, made for circulation on the Continent in the last quarter of the Eighteenth Century. It is said to have come from the Restoration House, near Rochester, Kent, which served Dickens as the original of the "Nun's Home" in "Edwin Drood."
Height, 14 inches.

221 BUST OF WASHINGTON

Staffordshire; late Eighteenth Century (about 1790). Bust of Washington, with blue coat, red patterned waistcoat, and black cravat, standing on marbled base.

Maker, Enoch Wood.

222 FIGURE

Staffordshire; late Eighteenth Century. Full-length statuette of Benjamin Franklin. By an oversight of the maker, this is inscribed in gilt letters, "General Washington" (vide Prime, "Pottery and Porcelain," p. 343, for a similar instance). This example is uncolored, except for the gold pattern on the waistcoat, and the hair and face, which are in natural tints. This statuette was modelled by Enoch Wood, and proved so popular that it was extensively pirated by other Staffordshire potters.
Height, 15 inches.

223 FIGURE

Staffordshire; late Eighteenth Century. Full-length statuette of Benjamin Franklin. Blue coat, with gold buttons; floral-patterned waistcoat, gold-striped knee breeches, and black shoes. A contemporary piracy of Enoch Wood's statuette.
Height, 14¼ inches.

224 CREAM EWER

Black Basaltes ware; late Eighteenth Century. Medallion portraits on the side of the Prince of Wales and Duke of York, copied from those of Wedgwood.

Probable makers, Neale & Palmer.

Height, 4½ inches.

225 CREAM EWER

Black Basaltes ware; late Eighteenth Century. Relief decorations of "Sportive Love," "Maria and Her Dog," and "Bourbonnais Shepherd."

Probable maker, W. Adams, Tunstall.

Height, 4 inches.

226 BOWL

Black Basaltes ware; late Eighteenth Century. Decorated with reliefs of "Maria and Her Dog," "Sportive Love," and "Bourbonnais Shepherd."

Probable maker, W. Adams, Tunstall.

Height, 2½ inches; diameter, 6¾ inches.

227 Teapot and Cover

Black Basaltes ware; late Eighteenth Century. Hooded female figure as knob of lid. Body of vertical reeded pattern, with band of relief decorations, "Playing Children," "Liberty Sacrificing," "Peace and Plenty," etc.

Maker, E. J. Birch, Hanley.

Height, 7½ inches.

228 Pitcher

American ware; Nineteenth Century (about 1830). Handle formed as greyhound, body of dead hares, and game-birds. Brown glaze over gray stoneware body.

Probable makers, American Pottery Co., Jersey City.

Height, 7 inches.

229 Pitcher

American ware; middle Nineteenth Century. Body decorated with full-length portrait of "Washington as a Mason," in floral framework. Dark brown irregular glaze over buff body.

Height, 10 inches.

230 Pitcher

American ware: Nineteenth Century. Grape-vine border in relief around rim. Body decorated with fine engine drawn by a volunteer fire brigade. Handle formed as hound. Mottled brown glaze over dark stoneware body.

Mark, "South Amboy, N. J."

Height, 9 inches.

231 Coffee-pot and Cover

American ware; middle Nineteenth Century. Octagonal-shaped body and hexagonal-shaped spout. Dark brown irregular glaze over cream-colored body.

Mark, "Lyman Fenton & Co., Fenton's enamel, patented 1844, *Bennington, Vt.,"* imp.

Height, 12½ inches.

232 Pitcher

American ware: middle Nineteenth Century. Handle formed as hound. Body decorated with sporting subjects in relief. Irregular dark brown glaze over cream-colored body.

Makers, American Pottery Co., Jersey City, N. J.

Height, 11 inches.

233 Pair of Circular Dishes

Canton china; blue and white. According to the documentary evidence which accompanies them, these dishes belonged to George Washington, and formed a portion of the pieces reserved by the owners from the collection sold to the United States Government in 1876 by Colonel H. L. Dangerfield Lewis. They were inherited by Colonel Lewis from his grandmother, Eleanor Parke Custis Lewis (Nelly Custis), who had inherited them from her grandmother, Martha Washington. Colonel Lewis' sworn attestation to their genuineness accompanies these pieces.

Diameter, 10½ inches.

234 Goblet

Glass: French, Eighteenth Century. Cut and engraved. Straight sides decorated with a Stag-hunting scene in intaglio-cutting. Bottom, of hobnail cutting. According to the sworn attestation of Col. H. L. Dangerfield Lewis (dated 1892), which accompanies it, this glass was presented by Lafayette to General Washington. It was left by Martha Washington to her grandchild, Eleanor Parke Custis Lewis (better known as Nellie Custis), from whom it was inherited by her grandson, Colonel Lewis.

Height, 4 inches.

235 Whiskey Flask

American glass: Nineteenth Century. Green moulded glass. On one side is a portrait of Andrew Jackson, and on the other a portrait of Washington.

Height, 5½ inches.

236 Whiskey Flask

Brown moulded glass; Nineteenth Century. On one side appears a portrait of Taylor, with the inscription, "Gen. Taylor Never Surrenders"; on the other, a portrait of Washington, with the inscription, "The Father of His Country."

Mark, "*Dyottville Glass Works, Philad'a,*" in raised letters.
Height, 8 inches.

237 Bottle

Nineteenth Century. White glass, in the form of a Revolutionary soldier, resting one hand on his sword, the other on a cannon. Inscribed, "1876," in raised letters.

Mark, "*Delizy et Doistan Fils, Paris.*"
Height, 14 inches.

238 Statuette

Wax statuette of Washington, cast in a mould. Probably from the plaster-of-Paris moulds used in the Staffordshire potteries for casting earthenware figures.
Height, 15 inches.

239 Goblet

Ruby glass; Bohemian, Nineteenth Century. Cut and engraved. "View of the New York City Hall" cut through, in intaglio, to the white body of the glass.
Height, 7½ inches.

240 Vase and Cover

Ruby glass; Bohemian, Nineteenth Century. Cut and engraved. Decoration of a Hunting Scene, with conventionalized grape and vine leaf scrolls engraved in intaglio.
Height, 16 inches.

EVENING SESSION

Friday, May 6th, 1910

AT THE AMERICAN ART GALLERIES

beginning at 8 o'clock

241 Medallion Portraits

French; Eighteenth Century. Three profile portraits in white Sèvres biscuit ware, of Franklin, Rousseau and Washington (?), mounted on black velvet background. In contemporary metal frame.
Size, 4 inches by 4¾ inches.

242 Snuff-box

French; late Eighteenth Century. Circular snuff-box of wood japanned in black, with varnished stipple-print forming decoration of lid. Print shows portraits of Franklin, Rousseau, and Voltaire, with inscription, "Le Flambeau de l'Univers," and names, with dates of births and deaths: "Franklin, Né en 1706; Mort en 1790. J. J. Rousseau, Né en 1712; Mort en 1778. Voltaire, Né en 1694: Mort en 1778."
Diameter, 3¼ inches.

243 Medallion Portrait

Eighteenth Century. Portrait in carved ivory, mounted on a tortoise-shell ground, of Lafayette. In finely chased contemporary ormolu frame.
Diameter, including frame, 4¼ inches.

244 Two Stamps

English revenue stamps for Two shillings and Sixpence each. These were the documentary stamps enjoined as a tax by the hated Stamp Act, passed by the Greville Ministry in 1765. On the back of each is a "paster" bearing the Royal cypher and the initials "G. R." In black frame.

245 Medallion Portrait

Eighteenth Century. Portrait in carved ivory, mounted on a tortoise-shell ground, of General Washington in uniform. In finely chased contemporary ormolu frame.
Diameter, including frame, 4¼ inches.

246 Portrait Medallion

White biscuit ware; early Nineteenth Century. Profile portrait of Louis XVIII wearing the order of the "Saint Esprit." Mounted on black velvet background. Framed in contemporary ebony frame, with ormolu mounts.
Size of oval, 3½ inches by 2¾ inches.

247 Miniature Painting

Late Eighteenth Century. Circular miniature on ivory of Liberty, with Phrygian Cap in relief, surrounded by inscription, "Where Liberty Dwells, There is My Country." The ivory is mounted on a tinsel background, over which is a convex oval glass with a diaper and imitation engine-turned pattern painted in white on the inner surface. The whole framed in a metal frame with repoussé ornamentation.
Size, 5 inches by 4¼ inches.

248 Oil Painting

Late Eighteenth Century. Miniature sketch in oil of Toussaint l'Ouverture, attributed to Goya. In ebonized pear-wood frame, with ormolu mount.
Size, 2 inches by 2½ inches.

249 Portrait Medallion

Nineteenth Century. Circular medallion in red terra-cotta. Profile portrait in relief of Benjamin Franklin. Signed, "L. Riche."
Diameter, 10¼ inches.

250 Medallion Portrait

Nineteenth Century. Circular medallion of white plaster, with portrait of Benjamin Franklin in profile. In gilt frame.
Diameter of medallion, 4½ inches.

251 Oil Painting

Early Nineteenth Century. Portrait of Washington in Uniform, with the Order of the Cincinnati, standing on a pedestal inscribed, "First in War, First in Peace, and First in the Hearts of His Country." The picture is inscribed "To the Honorable the Society of the Cincinnati." This is the original painting by John Eckstein, from which he engraved the well-known stipple print of this subject, No. 968 in the Catalogue of engravings. It was probably painted soon after Washington's death. On canvas. In gilt frame.

Size, 47½ inches by 30½ inches.

252 Pastel

French; Eighteenth Century. Oval portrait in pastel of Lafayette as a young man.

Size, 18 inches by 15 inches.

253 Medallion Portrait

French; Nineteenth Century. Portrait in biscuit ware, white on blue ground, of George Washington. This was one of the imitations of Wedgwood's jasper ware, made at the Sèvres factory in the early part of the Nineteenth Century. This particular piece seems to belong to the Second Royal Epoch of the factory, namely, from 1814 to 1824. In contemporary ormolu frame.

Mark, "*Sèvres*," imp. Double L, p. red.

Diameter, 9 inches.

Note.—*The impressed Sèvres mark is so rare that it was probably only used on these Wedgwood imitations as a suggestion of Wedgwood's own impressed mark.*

254 Stipple Portrait

Eighteenth Century. Portrait of Lafayette in uniform. Engraved in stipple by F. Bolt, 1796. In ormolu frame.

Size, 6½ inches by 5¼ inches.

255 Oil Painting

Early Nineteenth Century. Portrait in oil on canvas of George Washington, by an unknown painter (probably

Clarke, who flourished about 1800). This was evidently painted about the time of Washington's death, most likely as the foundation of a popular engraving. It was in the possession of one family from 1800 to the time of its purchase by Mr. Holden. This portrait was engraved in mezzotint by S. Arlent Edwards in 1900, and forms the frontispiece of "Charles Henry Hart's Engraved Portraits of Washington." A copy of Mr. Arlent's mezzotint accompanies the painting. In gilt frame and black glass mount.
Size, 10 inches by 8 inches.

256 Mirror

American; Eighteenth Century. Convex mirror in carved wood and gilt frame, with metal mounts. On back are some printed verses, with date 1760.
Size, 7½ inches by 5½ inches.

257 Oil Painting

Eighteenth Century. Portrait in oil on panel of Benjamin Franklin. In gilt frame.
Size, 6 inches by 5 inches.

258 Marquetry Panel

American; early Nineteenth Century. Portrait of Washington, in marquetry inlay on walnut panel. Framed in mahogany.
Panel, 10¼ inches by 7 inches.

259 Silhouette Portrait

American; Eighteenth Century. Portrait in black silhouette, heightened with white, of George Washington in profile. Signed, "S. Folwell, Pinxt, 1791." Folwell made several of these silhouette portraits during Washington's presidency, but they are only very rarely met with. In gilt frame.
Size, 3¾ inches by 2¾ inches.

260 Portrait Medallion

Old Wedgwood; before 1780. Blue and white jasper ware. Profile portrait of George Washington. From print representing him in the style of a Roman emporor.

Mark, "*Wedgwood & Bentley.*"

Size, 2 inches by 2½ inches.

261 Portrait Medallion

Wedgwood; Nineteenth Century. Blue and White jasper. Three-quarter face portrait of Goethe.

Mark, "*Wedgwood.*"

Size, 4⅜ inches by 3⅜ inches.

262 Portrait Medallion

Wedgwood; Nineteenth Century. Dark blue dip and white jasper. Profile portrait of George Washington, with tie, wig, and epaulettes. (After a portrait by Joseph Wright, painted between 1783 and 1790).

Mark, "*Wedgwood.*"

Size, 3¼ inches by 2⅜ inches.

263 Pin Tray and Cover

Wedgwood; Nineteenth Century (about 1840). Blue and white jasper. Subjects in relief of "Marriage of Cupid and Psyche," "Hymeneal Sacrifice," "Playing Cupids," etc. This box, as certified by an accompanying document, was formerly the property of Dolly Madison, by whom it was bequeathed to her niece and adopted daughter, Anna Payne (afterwards Mrs. James H. Causten). From her it was inherited by her daughter, Mrs. Kunkel, who makes a sworn affidavit to the above effect.
Size, 2 inches by 3¾ inches.

264 Card Case

Chinese. Carved teakwood. This card case formerly belonged to Dolly Madison, by whom it was bequeathed to her niece and adopted daughter, Anna Payne (afterwards Mrs. James H. Causten). From her it was inherited by her daughter, Mrs. Mary C. Kunkel, who makes a sworn affidavit to the above effect. The case contains a card with "Mrs. Madison," in Dolly Madison's handwriting.
Size, 2 inches by 3¾ inches.

265 Razor

Horn handle; early Nineteenth Century. On one side appear the portraits of Washington and Commodore Preble (the hero of the bombardment of Tripoli); on the other, portraits of Voltaire and Rousseau.
Length, 6 inches.

266 Clasp Knife

Made in Sheffield, England; early Nineteenth Century. Horn handle. Mounted in white metal. With portrait of Washington, surmounted by label with "Liberty" inscribed.
Length, 5½ inches.

267 Snuff-box

French; early Nineteenth Century. Circular shape, of black composition. Turned and beaded pattern. On lid framed in ormolu under glass, a miniature on ivory of Lafayette, in civilian costume.
Diameter, 3 inches.

268 Portrait Medallion

Old Wedgwood; late Eighteenth Century (about 1785). Blue wash and white jasper. Oval. Portrait of Marquis of Stafford. Modelled by Flaxman. Wedgwood's Catalogue of 1779.

Mark, "Wedgwood, New 3681." Inscribed, "F."

Note.—*These marks are unusual and interesting. It is only very occasionally that a piece bearing Flaxman's initial is met with. The number bears reference to the composition of the blue wash. 3681 is a number frequently found on blue jasper pieces, and the addition of "New" suggests that this piece is an example of one of those color experiments Wedgwood was constantly making.*

Size, 3½ inches.

269 Portrait

French; Eighteenth century. Miniature, on veined onxy *en camaîeu* of Benjamin Franklin. Houdon type. In contemporary circle. Ormolu frame.
Size, 3½ inches.

270 Locket or Pendant

French: Eighteenth Century. Gold-mounted. Contains under crystal a miniature on ivory. Portrait of Benjamin Franklin. Duplenis type.
Size, 1¾ inches.

271 Portrait

Enamel miniaure. Portrait of George Washington in gold frame. Painted by William Birch. Birch was an English painter who came to America in 1794 with an introduction to William Bingham from Sir Benjamin West. He died in Philadelphia in 1834. This miniature is signed, "W. B., 1796." It was painted for William Loughton Smith, of South Carolina, appointed Minister to Portugal by Washington, by whose daughter, Mrs. T. O. Lowndes, of Charleston, it was inherited. It was purchased from Mrs. Lowndes' granddaughter, Miss Elize Wilkins, in 1897. The documents which accompany this miniature include the autograph letter from Sir Benjamin West introducing William Birch to William Bingham, dated London, July 14, 1794.
Size, 2⅜ inches.

272 Locket

About 1775. Oval. Gold-mounted. Miniature on ivory. Portrait of George Washington. Painted by Charles Wilson Peale for Washington, who presented it to a Mrs. Israel, so tradition says, in recognition of valuable information given by her about the British army and its plans. Mrs. Israel left it by will to Mrs. Hannah Faulkner Buck, who in turn left it to her niece, Hannah Jane (afterwards Mrs. Allen). Mrs. Allen gave it to her niece, Mary Allen (afterwards Mrs. Fairfax), who disposed of it through Dodd, Mead & Co. in 1902. Confirmatory documents accompany this miniature.
Size, 1¾ inches.

273 Snuff-box

French: Eighteenth Century. Circular shape, detachable lid. Turned out of burl maplewood. Lid decorated with

relief medallion under glass, repoussé in copper and mercury gilt. Portrait of Washington. Signed, "Morel Fils." Diameter, 3¼ inches.

274 Snuff-box

Dutch; Eighteenth Century. Circular shape. Detachable lid. Wood, turned and carved. Lid has carved portrait of Washington as a General, with inscription.
Diameter, 3 inches.

275 Ring

Nineteenth Century. Silver ring, with relief portrait of Washington in cast-iron.

276 Medal

3

French; Nineteenth Century. Bronze medal. Obverse, "Napoleon I, Emperor," and bust of Napoleon; reverse, "À Ses Compagnons de Gloire. Sa Dernière Pensée, St. Helêne, 5 Mai, 1821." Surrounded by inscription "Campagnes de 1792 à 1815."

13

277 Insignia

American; Nineteenth Century. Gold and blue enamel, with portrait of Washington. "Sons of the Revolution, 1883."

278 Insignia

3

American; Nineteenth Century. Gold and enamel cross. Portrait of Washington. "Sons of the American Revolution."

4

279 Scarf-pin

French; Nineteenth Century. Gold. Portrait of Lafayette. Inscription, "27, 28, 29 Juillet, 1830."

12

280 Miniature Painting

American; Nineteenth Century. Miniature on ivory. Copy of the De Brehan miniature portrait of Washington.
Size, 3 inches by 2½ inches.

281 HANDLE-PLATE

American; Nineteenth Century. Brass drawer-handle plate, in stamped brass. Portrait of General Washington.
Size, 3¼ inches.

282 MEDALLION

French; Eighteenth Century. Silhouette portrait in bronze of Benjamin Franklin.
Size, 1 inch.

283 WATER COLOR MINIATURE

French; Eighteenth Century. Miniature painting on ivory of "Tavern Scene," after the manner of the Flemish School. Signed (twice), "A. V. O." Evidently intended for insertion in the lid of a snuff-box.
Size, 2 inches by 2¾ inches.

284 WATER COLOR

Austrian; Eighteenth Century (about 1770). Oval miniature portrait on ivory of Marie Josephe (better known as Marie Antoinette), daughter of Maria Theresa and Francis I. Painted at the time of her betrothal to the Dauphin (Louis XVI) of France.
Size, 3¼ inches by 2¾ inches.

285 WATER COLOR

Nineteenth Century. Square miniature portrait on ivory of lady in a ruff. Costume of Sixteenth Century. Signed, "Vander Werff."
Size, 4¼ inches by 3¼ inches.

286 WATER COLOR

Nineteenth Century. Oval miniature on ivory. Portrait of Marie Antoinette, with her two children. In contemporary folding case of stamped leather.
Painting: 6¼ inches by 5½ inches.

6

287 Clock Case

Late Nineteenth Century. Cast-iron, bronzed. Figure of Washington in Uniform, standing with hand on pedestal.
Height, 20 inches.

4

288 Bas-relief

Early Nineteenth Century. Cast-iron bas-relief of Washington.
Height, 12 inches.

8

289 Statuette

Late Nineteenth Century. Equestrian portrait of Washington in cast white metal, bronzed.
Height, 11 inches.

4

290 Bas-relief

Early Nineteenth Century. Cast in brass. Portrait bust of Washington.
Height, 7 inches.

4

291 Bas-relief

Late Nineteenth Century. Cast in brass. American eagle, bearing shield, with the Washington arms and motto.
Size, 5 inches by 7 inches.

70

292 Spoon

Late Eighteenth Century. Silver spoon. By Paul Revere. Engraved pattern, with monogram "J. S. W."

Mark, "*Revere.*"

Length, 8½ inches.

50 each

293 Three Spoons

Middle Eighteenth Century. Silver spoons, made by Revere, the father of Paul Revere. Rat-tail pattern, with engraved initials, "T. I. S."

Mark, "*P. R.*," in shield.

Length, 7½ inches.

294 Three Spoons

Middle Eighteenth Century. Silver spoons, made by a Boston silversmith. Rat-tail pattern, with engraved initials, "T. I. S."

Mark, "*I. R.*," in shield.

Length, 7½ inches.

295 Pair of Mirror Knobs

American; Eighteenth Century. Brass. Mirror-holders, with portrait of Washington printed on porcelain. Inscription, "Genl. Washington."
Diameter, 2 inches.

296 Pair Mirror Knobs

American; Eighteenth Century. Brass, with stamped brass portrait of "Benjamin Franklin, LL.D."
Diameter, 1½ inches.

297 Mirror Knob

American; Nineteenth Century. Brass, with stamped brass portrait of General Washington.
Diameter, 2 inches.

298 Mirror Knob

American; Nineteenth Century. Cast brass.

299 Nutmeg or Lemon Grater

Carved boxwood. Obverse figure of carpenter at work at his bench, with tools displayed; on reverse, acanthus and foliage decoration. Italian, of the late Seventeenth Century.
Length, 7 inches.

300 Snuff-box

Carved and stained boxwood. Lid, harp-playing figure, with palm trees. Bottom, man and woman clasping hands. Dutch; early Seventeenth Century.
Length, 3½ inches.

301 Watch-chain

American; early Nineteenth Century. This chain, made from the hair of Mrs. Madison, belonged to Colonel Philip Reed, U. S. Senator from 1806 to 1813. Gold slide engraved, "Ph. R."
Length, 3 feet, doubled.

302 Bonbonnière

English; late Eighteenth Century. Battersea Enamel, in blue and white, with printed portrait of General Washington in lid.
Size, 1¾ inches.

303 Seal

American; Nineteenth Century. Cornelian seal, with intaglio cutting of Indian carrying the flag of the United States.
Size, 1⅜ inches.

304 Ring

English; Eighteenth Century. Gold mourning ring, with hair, surrounded by imitation pearls set over green tinsel. Inscribed, "Mary Poulton; died 10 Sep., 1791."

305 Telescope

English; Eighteenth Century. The spy-glass of Commodore John Barry (1745-1802), who in 1797, on account of his meritorious services during the Revolution, was made the first Commodore of the United States Navy. The telescope is of wood and brass, with the name, "Com. John Barry, 1776," rudely cut with a knife in the outer wooden cylinder.
Length when closed, 21 inches.

306 Telescopic Walking Stick

American; Nineteenth Century. Telescope so fitted as to form, when screwed up, a walking stick with crooked handle. An inscription around the rim of the upper portion runs,

"W. Hamlin. At the Sign of the Quadrant. Providence." William Hamlin, a watchmaker, was one of the early American engravers. His first portrait of Washington was engraved in 1801, and the last in 1863. In the latter Hamlin added, after his own name in the inscription, Ætat, 96." Length when closed, 31 inches.

307 Military Sabre

Sabre, with brass-studded steel handle: in steel scabbard. This formerly belonged to Daniel Morgan, Brigadier-General, U. S. A., Blade engraved, "F. D. Z."

150

308 Massive Wrought-iron Treasure Chest

German; Fifteenth Century. Iron bound and covered muniment or treasure chest, with steel plate lock. Pierced and engraved.

Size, 31½ inches by 15½ inches by 18½ inches.

309 Venison Dish

15

Pewter. Late Eighteenth Century: English. Dish arranged for heating with hot water: two handles and four acanthus leaf feet. Engraved on bottom, "W. M. C., 1790," in script lettering.

Maker's mark, "James Dixon & Sons, Sheffield."

Note.—*Dixon & Sons were leading makers of Sheffield plate during the last quarter of the Eighteenth Century. This dish is of a familiar Sheffield plated ware pattern.*

Length, including handles, 21 inches.

310 Plate

3

Pewter. English: Eighteenth Century. Centre engraved with conventional figures of two birds, and date, "1771."

Mark, "I. P. K.," with Justice holding scales.

Diameter, 10¾ inches.

311 Plate

Pewter. Austrian; Eighteenth Century. Repoussé and engraved floral design, with dotted background. Acanthus leaf border.
Diameter, 9½ inches.

312 Plate

Pewter. Dutch; Eighteenth Century. Repoussé and engraved floral design.
Diameter, 9½ inches.

313 Lamp

American; early Nineteenth Century. Iron hand lamp, for whale-oil; with iron pick for arranging wick.
Height, 6¾ inches.

314 Kettle

Copper tea-kettle. American; Nineteenth Century.
Height, 7½ inches.

315 Lamp

White metal hand lamp, for whale-oil. American; Nineteenth Century.
Height, 8 inches.

316 Salt-box

Pewter. English; Eighteenth Century. Engraved with floral spray.

Maker's mark, "D. H. T."

Height, 10 inches.

317 Plate

Dutch; Eighteenth Century. Centre, repoussé and engraved landscape, after the style of Oriental blue-and-white china. Border, acanthus leaf decoration, engraved.
Diameter, 9½ inches.

318 Vase

Pewter. German: Eighteenth Century. Decorative pattern of "joggled" work.
Height, 9 inches.

319 Tankard

Pewter. German: Eighteenth Century. Hinged lid, with shield, and initials "G. M." engraved on front. On three feet of Cherubs' Heads.
Height, 13 inches.

320 Tankard

Pewter. English: Eighteenth Century. Hinged lid, with "G. O., 1785," engraved on it. Body decorated with "joggled" work design.

Mark, "H. S. S."

Height, 8 inches.

321 Tea-kettle

Copper. English: Nineteenth Century.
Height, 7½ inches.

322 Tea-kettle

Brass. American: Nineteenth Century. Body and spout of cast brass.
Height, 8½ inches.

323 Hot Water Urn

Pewter and brass. English: Nineteenth Century. Globular shape. Brass faucet, with ivory handle. On four ball feet.
Height, 14 inches.

324 Coffee-pot

Pewter. German: Eighteenth Century. Straight sides. Wooden handle. Body decorated with "joggled" work.
Height, 9 inches.

325 Funnel

Vinegar funnel. American; Nineteenth Century.
Length, 6 inches.

326 Coffee-pot

Pewter. German; Eighteenth Century. With rattan covered metal handle.
Height, 9 inches.

327 Plate

Pewter. English; Nineteenth Century.
Diameter, 9 inches.

328 Platter

Pewter. English; Eighteenth Century. Circular shape.
Diameter, 16½ inches.

329 Lamp

Dutch; Eighteenth Century. Portable standing lamp, with double nozzle; with brass snuffers and extinguisher.
Height, 12 inches.

330 Platter

Pewter. English; Eighteenth Century. Circular shape. Initials "I. B. C." engraved on rim.
Mark, "*London.*" "*I. T.*" in shield.
Diameter, 13 inches.

331 Ink Stand

Pewter. English; Eighteenth Century. Circular shape. Ink well and receptacle for sand, with pierced lid for dusting. Projecting handle.
Height, 2 inches.

332 Lamp

White metal. American; Nineteenth Century. Hand lamp, for whale-oil.
Height, 8 inches.

333 Tinder-box

Pewter. English: Eighteenth Century. Rectangular shape, with sliding lid, and compartments for flint and steel and for tinder.
Size, 3¼ inches by 2½ inches.

334 Two Noggins

English: Nineteenth Century. Copper measuring, utensils. "Quartern" and "half-quartern."
Size, 4 inches and 5½ inches.

335 Three Tiles

Dutch earthenware; early Eighteenth Century. Painted white and blue. Scriptural subjects, "Adam and Eve," "Moses and Aaron Before Pharaoh," "The Manna in the Desert." These tiles came from the hall of the Castle of Hoenebroech, near Aix-la-Chapelle. In wood frame.
5 inches square.

336 Pitcher

Delft ware; early Eighteenth Century. Blue and white, with hinged pewter lid and thumb-piece. Decorated with imitation of Chinese figure subject.
Height, 6 inches.

337 Brazier

Pierced and wrought brass. Dutch; early Eighteenth Century. For charcoal, with wire guard and wooden handle. These portable braziers were of universal use in Continental Europe during the Seventeenth and Eighteenth Centuries.
Size, 9 inches by 7 inches.

Note.—*The five following pictures, making a series of the "Naval War of* 1812,*" were painted by Ambrose Louis Garneray, who was born in Paris in* 1783, *and died in* 1857. *He was the son of the painter, Jean François Garneray, and his marine subjects are held in high estimation by French critics. Examples of his brush are to be found in most of the National and Provincial Museums of France.*

338 Oil Painting

By A. L. Garneray. On panel. Re-cradled. Marine subject, "The Engagement Between the American 'Wasp' (Captain Jacob Jones) and the British 'Frolic,' October 17th, 1812." In mahogany and gilt frame.
Size, 11¼ inches by 9 inches.

339 Oil Painting

By A. L. Garneray. On panel, and re-cradled. Subject, "The Engagement Between the American 'Constitution' (Captain Isaac Hull) and the British 'Guerrière,' on August 19th, 1812." In mahogany and gilt frame.
Size, 11¼ inches by 9 inches.

340 Oil Painting

By A. L. Garneray. On panel, and re-cradled. Subject, "The Engagement Between the American 'Constitution' (Captain Charles Stewart) and the British 'Cyane' and 'Levant,' February 20th, 1815, about 200 miles E.N.E. of Madeira." In mahogany and gilt frame.
Size, 11¼ inches by 9 inches.

341 Oil Painting

By A. L. Garneray. On panel, and re-cradled. Subject, "The Engagement Between the American 'United States' (Captain Stephen Decatur) and the British 'Macedonian,' Oct. 25, 1812." In mahogany and gilt frame.
Size, 11¼ inches by 9 inches.

342 Oil Painting

By A. L. Garneray. On panel, and re-cradled. Subject, "The Battle of Lake Erie. 'We Have Met the Enemy, and They are Ours' (Captain Perry in Command of the American fleet), September 10, 1813." In mahogany and gilt frame.
Size, 18 inches by 9¼ inches.

343 Oil Painting

On canvas. Subject, "The Battle of Lake Champlain, Sep. 11, 1814." In gilt frame.
Size, 22 inches by 20 inches.

344 Powder Horn

Colonial trapper's horn. American; Eighteenth Century. Engraved with a map of the trail from Albany to Quebec, through Saratoga and Montreal. Inscribed around rim, "William Anderson. His Horne. M. H. Moon, Ft., 1769." Length, 15 inches.

345 Powder Horn

Colonial trapper's. American; Eighteenth Century. Length, 12 inches.

346 Mahogany Cabinet for Prints

Specially designed, and of good workmanship.

TOKENS AND MEDALS OF WASHINGTON

Sizes by the American Scale, Sixteenths of an Inch

347 Large bust right, in civilian dress. "Washington" on tablet below. Bronze: compression casting. Very fine and rare. Size, 100.

348 Struck copy of the oval peace medal presented the Buffalo Historical Society in 1902. Washington holds long-stemmed pipe to Indian's mouth. Farming scene background. Very fine. Copper, silvered. 48x64.

349 Eccleston's fine medal. Bust in decorated armor. 1805. Reverse, Indian standing. "The Land was Ours," in central disc. Fine: scarce: bronze. 48.

350 Du Vivier's Siege of Boston medal. Cast in silver: 800 fine: with hall-marks on edge. Very good. 40.

351 Bolen's large medal. Military bust right. Reverse, quotations from Washington's letter to Hamilton. Copper and tin. Fine and rare. 34. Two pieces.

352 Rogat's Washington, Kosciusko, and Lafayette. Their profiles jugata. Reverse, oak chaplet over each name. Bronze; very fine; rare. 32.

353 Robt. Lovett and the Schmahlfeld (Danish) medals. Minerva, seated; and cherubs support oval framed portrait. Copper; latter gilt; fine. 32. Two pieces.

354 G. H. Lovett's profiles. Union Square Statue and Brooklyn Bridge. Also Wright's profile. White metal. Very good. 26 to 32. Three pieces.

355 Nude bust left by A. C. M. Reverse, view of New York Crystal Palace Exhibition Building. Silver; very fine and scarce. 32.

356 Manly's aged military bust; tin original; very fair. Also one in bronze, from the newer dies; fine. 28. Two pieces.

357 Profile bust in brass; frame on wood. 48.

358 Large and small busts struck in black walnut for Philadelphia Exposition, 1876; very fine. 38. Two pieces.

359 Nini's engraved medal; half-length civilian bust right, on a polished gilt planchet inscribed "Génèral Washington"; within a raised border of arched eyes amid blue enamel. Reverse, large elaborately chased "G W" monogram, in silver under glass, and enamelled border. A very fine and rare pendant. Size, 34. In shagreen case.

360 Reich's bust, New York Benevolent Society, 1808. Silver, with loop; good. 25.

361 Another, with loop removed; fine condition. Also bronze of New York 1883 Evacuation Centennial; very fine. 28. Two pieces.

362 Bacon's "queer" portrait (bearing no similitude to Washington). For the Durand Gallery of Illustrious Men, 1819. Silver; fine. 26.

363 Voltaire's medal. No portrait being known to Voltaire, who wished to compliment Washington by issuing a medal, a head was selected to represent what he was fondly supposed to resemble (a prize-fighter or guillotine attendant). Therefore, this earliest of all Washington medals is devoid of any resemblance to his real features. Bronze: seldom found so fine; rare. 25.

364 Mortuary medal, 1800; civilian bust right. Reverse, "The Hero of Freedom," etc. Bronze; very good. 24.

365 Westwood's civilian bust. Copper-gilt; very fine; scarce. 26.

366 Reich's Washington and Franklin busts jugata. Reverse, 1783, eagle with thunderbolt, and olive branch over section of globe marked "United States." Also the "Presidency Relinq(uished)," 1797 medal. Both Mint productions. Bronze; very fine. 25. Two pieces.

367 Copies (cast and electrotype) of scarce medals. 18 to 34. Four pieces.

368 Various minor medals for celebrations, etc. Fine lot. Copper and tin. 12 to 22. Fifteen pieces.

369 Buttons worn at First Inauguration, and medal. Good; scarce; brass. Three pieces.

370 1832 Birth Centennary, Funeral Medal (tin). Also 1876 Tea Party and one Franklin, reverse. All silver but one. Fine lot. 16, 20. Four pieces.

371 Washington Small Eagle Cent, 1791. Very good; original; scarce.

1 00 372 Liverpool Halfpenny, 1793. Very good.

1 00 373 Penny, "Liberty and Security." Very good.

374 Cents, 1783 Two military busts; one togated (Lincoln's re-strike). Good to fine. Three pieces.

1 00 375 Double-head Cent, "North Wales" Halfpenny, "Unity States" Cent, 1783, and "Georgius Triumpho," 1783. Very good. Four pieces.

MEDALLIONS OF FRANKLIN

All the finest portraits of Franklin were designed by Nini during his Paris sojourn, and have been copied by all the American die-sinkers for the past century.

18 376 Nini's large terra-cotta, 1770; nude profile left. "Eripuit. Coelo. Fulmen. Sceptrumque Tirannis." Mounted in elegant gilt bronze frame. Size, 108 (6¾ inches).

12 377 Nini's smaller terra-cotta, 1777. Very fine portrait, with fur cap and draped bust left. "B. Franklin, Americain." 74.

3 378 Electrotype from preceding, with inscription omitted. Copper. 64.

11 379 Half-length draped bust right. "Docteur Francklin." Cast bronze, with engraved inscription. Rare. 68.

7 380 Short profile left in heavy inverted wreath on oval cast bronze medallion. Rare. 44x56.

381 Franklin Birthday Dinner, 1902, to De Vinne. Tablet by Brenner. Bronze. 36x40.

382 Franklin Inst. Penna., "Scott Premium." Fine portrait, after Nini's. Bronze; very fine. 33.

383 Gobrecht's draped bust left, 1824. Franklin Inst. award to Murphy, 1844. Silver. 32.

384 Dupré's draped bust left, 1784. Angel standing beside broken crown and spectre. Bronze. 28.

385 Godel's unsigned large draped bust left, 1819. Silver; rare. 25.

386 Caque's draped bust left, 1818. Also Barre's Franklin and Montyon busts jugata, 1834. Bronze. 25. Two pieces.

387 Reich's bust right. "Lightning Averted Tyranny Repell'd." Reverse, beaver gnaws oak tree, 1776. Bronze; scarce. 24.

388 Franklin Inst. award, after Nini's fur cap portrait. Rare; bronze. 22.

389 Lafayette. Two shell copper portraits, in wood frames. 26 16. Two pieces.

MEDALS OF AMERICANS OR CONNECTED WITH AMERICAN EVENTS

390 Lafeytte. Two shell copper portraits, in wood frames. 26 and 32. Two pieces.

391 Lafayette. Mantagny, Dumarest, and Caunois portraits. Bronze; latter white metal (pierced). 32, 20, 28. Three pieces.

6 392. Paul Jones. For services off Scotland. Mint copy of old medal. Bronze. 35.

5 393 Charles Carroll, in his 90th year. Last surviving signer Declaration of Independence, 1826. Silver; very rare. 30.

2 394 Daniel Webster. Fine portrait by Wright. Reverse, globe on column. Bronze; very fine. 48.

2 395 John Brown. Portrait by Würden. Inscribed to his memory. Bronze; very good; rare. 34.

4 396 Prince Henry of Prussia, 1902. Brenner's medal for the Numismatic Society. Fine portrait in decorated uniform. Reverse, a beautifully modelled mercury amid the waves. Silver; very fine and rare. 43.

2 397 Washington Allston; Art Union, 1847. By Wright. Silver; fine; rare. 40.

2 398 Asher B. Durand; Artists' Fund, 1863. By Müller. Bronze; rare; very fine. 30.

1 399 John Pintard; founder New York Historical Society. Reverse, "Born, died," etc., in wreath. Bronze; very rare. 40.

3 400 Pintard and Benson, first President Historical Society). Half-length portraits by Brenner. Reverse, fine views of old and new buildings of Society, 1904. Silver; scarce. 40.

11 401 Samuel Avery. Fine portrait by Scharff. Reverse, Art seated in a studio admires statuette of a gladiator. Silver; very fine; rare. 40.

5 402 Samuel Avery at 75. By Vorb. Large portrait. Very similar to preceding. Finely tooled casting in bronze. 75.

403 James Russell Lowell. Full-faced bust by Calverley, 1895, for the Grolier Club. Fine large casting. Bronze. 108 (6¾ inches).

404 John Wesley. By Key, 1866. Reverse, view of the John Street Chapel, 1768. Brass; very fine. 30.

405 Fridtjof Nansen. Fine portrait in high-relief, with fur collar. By Brenner, 1897. White metal, silvered; oblong square. 28x42.

406 Erie Canal Celebration, 1826. Thomason's large white metal. Fine. 50.

407 Erie Canal. Similar, but smaller design. By Wright, 1826. In original box, as presented by New York City. In silver. Also one in tin. 28. Two pieces.

408 Mexican War Volunteers. Medal presented by New York City. By Wright. Silver; very fine. 32.

409 Revolutionary War. Dutch medals commemorating the Peace of 1782. Silver; rare; very good and fine. 28, 21. Two pieces.

410 New York Crystal Palace Exhibition, 1853. Fine view of building. White metal. 46.

411 Medals of Chas. Willson Peale, Dr. Hosack, Lincoln, Grant, etc. Various metals; latter silver. 16 to 26. Eight pieces.

412 Columbus. Large laureated and armored bust of Henry of Navarre, labelled "Columbus." Very fine; bronze. 100.

413 Columbus. The large Tiffany medal for Numismatic Society. Bronze. 48.

433 Schopenhauer. Very fine portrait. Full-faced, with displayed hair. By Mayer. Reverse, finely modelled half-length man in thoughtful attitude, "Philosophia." Silver. 36.

434 Art Patrons medal. By Bourgeois. Full-length statuesque figures of Goujon, Lescot, and Poussin. Very fine; silver. 44.

435 Artists' Carnival, Vienna, 1897. Zola, J. M. Scharff. Portraits. Silver. 24, 20. Three pieces.

436 Chas. Christofle, 1863. Tablet illustrating his art productions and industry. Oblong square; fine; bronze, silvered. 36x60.

437 Roty's tablet to his friends; female seated on river side. Bronze, silvered. 30x34.

438 Lens Mines, 1899; Miner at Work. Very fine tablet. Bronze, silvered. 30x42.

439 Schiller. Portrait in high-relief. By Loos, 1859. Reverse, lyre-playing angel with butterfly wings, amid stars. Silver. 26.

440 Roty's Bastille medal. Very fine; silver. 32.

441 Roty's war medal for Madagascar Campaign, 1895. With bar and ribbon. Silver. 18.

442 Krupp medal. Fine portrait of Alfred and Frederick. By Scharff. View of the Krupp statue, 1892. Silver. 26.

443 Bachofen von Echt, Adolf and Amalie, 1864-1872. By Scharff. Silver tablet. 22x28.

444 Franz Salvator and Marie Valerie of Austria. Scharff's fine medal on their marriage, 1890. Silver. 27.

445 Nicholas II and Alexandra of Russia. Fine portrait busts by Chaplain, on visiting France, 1896. Silver. 43.

446 Gayrard's octagon Janus head medals. Reverses represent Greek deities. Two silver, one bronze. 18. Three pieces.

447 Bismarck, 1895, Birthday. Francis Joseph, Vienna, 1898, tablet. Silver. 18, 14. Two pieces.

448 Norse Mythological Deities, Wodin, Friga, Gutrune, Hagen, etc. Beautifully executed heads. Silver. 16. Five pieces.

449 French School at Athens. Science, seated amid ruins, has discovered a statuette. Roty's fine design. Silver. 36.

450 Nude female seated, inscribes a rock. Double cornucopia. Silver. 31.

451 Henry IV. Fine bust, in decorated armor. By Caque. From the series of French Kings. Bronze. 32.

452 President Carnot. By Dubois. Fine portroit, on his election, 1887. Bronze. 42.

453 Gambetta. By Roty, 1882. Portrait to left. Reverse, oak and laurel branches. Bronze. 42.

454 Jules Janssen and Norman Lockyer. Fine portraits jugata to right. By Dubois. Reverse, Apollo Phœbus in quadriga amid the clouds, points to the protuberances on the Sun. Very fine; bronze. 43.

455 Valentine Haüy. By Vernon, 1887. Also Polytechnic School Centennial, 1894; Science seated amid emblems of war, etc. By Bourgeois. Very fine; bronze. 30 and 42. Two pieces.

456 French Republic typified. Beautiful large head, with oak and olive twigs entwined in hair. By Dupuis. Another, with Phrygian cap. By Roty. Bronze. 43 and 30. Two pieces.

457 Exploration medal. By Dubois. Female seated between polar and desert scenes measures Asiatic section on globe. Also one by Borrel, 1894. Female within fort liberates carrier pigeon. Bronze. 30. Two pieces.

458 Duprés tablet. Old Age and Youth kneel on seashore, welcome the rising Sun. Reverse, gulls over marine view. Silver. 32x40.

459 Dupre's Adoration medal. Radiant Infant upheld by beautifully veiled Mother near an altar. A shepherd, kneeling, kisses Infant's foot. Reverse, nude pilgrim worships before a crucifix, amid ancient ruins. Bronze; very fine. 45.

460 Mary and Infant Jesus. Reverse, radiant cross. Bronze tablet. 18x40.

461 Cross-bow huntsman kneels amid woods at sight of the Sacred Hart. Examples by Lauer and Schwartz. Bronze, silvered. 24 and 30. Two pieces.

462 Degeorge's horse family, 1887. Stallion, mare, and colt, with groom in pasture. Bronze. 42.

463 Duplicate; equally fine.

464 France, seated, instructs a young woman. Reverse, work-basket and accessories. By Roty, 1884. Bronze. 42.

465 Lagrange's nude student drawing profile of a statue. Very fine; bronze. 30.

466 Chaplain's merit medal. Minerva seated on clouds, between dancing cupids, holds laurel wreaths and palm branch. Bronze. 42.

467 Dupré's tablet. Nude youth beside France, enthroned. Reverse, "Union des Societies de Tir." Renner, 1901. Silver. 26x32.

468 Card of "K. Adolf Bachofen von Echt": facsimile script. Reverse, finely draped female sits before fire altar, viewing the sun across the sea. By Pawlik. Silver tablet. 24x36.

469 Farm life medals. By Rivet. Apple orchard; cutting wheat, and poultry and cattleyard scenes. Bronze (two silvered). 30. Three pieces.

470 Bottee's student medals. Literature, Science, and Mint coinage. Very fine; bronze (one silvered). 30. Three pieces.

471 Dupuis tablet, "Le Nid." Nude female watching nest of birds in woods. Reverse, infant, perched on tree limb, feeds bird. Silver; fine. 23x40.

472 Coudray's tablet, "Viticulture." Beautifully modelled nude female carries grape vines. Reverse, boy consuming grapes near vineyard. Silver. Very fine. 24x43.

473 Dupuis tablet, "Floriculture." Two females train rosebush. Bronze. 30x38.

474 Echevrel's tablet to the French die sinkers. Nude females inscribe their names on scroll against oak tree. 30x42. Also Pawlik's tablet to A. Scharff, 1903. 32x44. Bronze. Two pieces.

475 Charles I of Roumania. Fine portrait in high-relief, with regalia. By Scharff, 1895. Reverse, Aerial mermaids hover over River God. Very fine; bronze. 44.

476 Friedrich, Grand Duke of Baden. Tablet by Mayer. Fine portrait. Reverse, beautifully modelled young female holds shield on wall near agricultural scene, 1902. Bronze. 33x 45.

477 Francis Joseph's Fortieth Anniversary of Reign, 1888. By Tautenhayn. Togated figure of Emperor in biga, received by Vienna. Reverse, portrait of Emperor, supported by cupids, shown to a group personifying War, Peace, Justice, Wisdom, and Fame. Bronze; very fine. 38.

478 Russian soldier faces Francia. Reverse, cupid, with cap and bells, astride globe; Moskau, 1812; Sebastopol, 1854. German satirical medal, 1897. Bronze. 32.

479 Gottfried Keller. By Scharff, 1889. Bust in high-relief. Reverse, Orpheus, with lyre, charms lions and a hare. Bronze; very fine. 44.

480 Senefelder, 1834. Inventor of Lithography. Fine bust by Mouchon. Reverse, demi-nude female, seated, exhibits print to youth at press. Bronze. 44.

481 Rosegger, 1893, fiftieth birthday. Fine portrait by Scharff. Reverse, rustic couple on farm. Bronze. 32.

482 Julius Hann. Fine portrait by Scharff. Reverse, sectional view of mountain. Meteorological Society medal. Bronze. 36.

483 Dr. Leopold de Dittel. Fine portrait by Scharff, 1895. Reverse, oak and olive branches beneath serpent and chalice. Bronze. 36.

484 Michel E. Chevreul. Fine portrait by Roty, 1886. Reverse, youthful French girl consults the member of Academy of Sciences. Bronze. 43.

485 Johann Strauss. Fine portrait by Scharff, 1894. Reverse, ballroom scene, musical instruments, vampire, and mask. Bronze. 36.

486 Goethe. Fine large bust by Scharff, 1899. Mephisto approaches aged diety; angels of War and Peace at left. Silver. 45.

487 Goethe. Portraits by Loos, 1836, and Kullrich, 1849. Bronze. 26, 24. Two pieces.

488 Schiller. Portraits by Allen & Moore, and Kullrich. Fine; bronze. 32, 24. Two pieces.

489 Liszt, 1886. Also Dürer. Reverse, his house. Bronze. Fine. 17. Two pieces.

A FEW COINS

490 1799 United States Eagle. Very fine specimen of the early gold.

491 1903 France 20 Francs. By Chaplain. Very fine.

492 1903 Switzerland 20 Francs. By Landry. Very fine.

493 1892 Columbus Half-Dollar and Isabella Quarter-Dollar, 1893. Very fine. Two pieces.

American Art Association,
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Thomas E. Kirby,
Auctioneer.